RICHARD M. FIELD, jun.
Book-Binder, Paper Ruler and Blank Book Manufacturer,
No. 3, Market Square (Up Stairs),
PROVIDENCE, R. I.

THE

ANCIENT LYRE,

A COLLECTION OF

OLD, NEW, AND ORIGINAL

Church Music,

UNDER THE APPROBATION OF THE

Professional Musical Society in Boston.

Arranged and Composed

BY CH: ZEUNER,

Organist at Park Street Church, and to the Handel and Haydn Society.

Boston:

PUBLISHED BY CROCKER AND BREWSTER,

No. 47, WASHINGTON STREET.

SOLD BY Jonatha Leavitt, 182, Broadway, N. Y.—D. F. Robinson & Co. Hartford—Hezekiah Howe & Co. New Haven—O. Steele, Albany—French and Perkins, Phildelphia—Armstrong & Plaskitt, Baltimore—Robert Patterson, Pittsburg—Hubbard & Edmands, Cincinnati—J. N. Whiting, Columbus, Ohio—D. W. Harrison, Charleston, S. C., and by the Booksellers generally.

MDCCCXXXIV.

Entered, according to act of Congress, in the year 1833, by

Ch: Zeuner.

in the Clerk's Office of the District Court of Massachusetts.

To Publishers, Booksellers, and the Public generally,

This work contains many old Hymn tunes, part of which have been composed by persons who hd no knowledge of the science of Music, nor even the rules of Harmony, and therefore are contrary to the rules of harmony, rythm, taste &c. nay, some of them required a total alteration. To harmonize such peculiar melodies or compositions, and at the same time, to render them conformable to the good taste, without injury to their original characters more experience and knowledge was necessary than for composing new tunes. For this reason, the author and edor of this work claims the *harmony* and *alterations* of such tunes as his property, as under protection of the laws rade and provided for such property.

Stereotyped by Lyman Thurston, & Co.

TO THE

New York Sacred Music Society.

AND TO THE

Handel and Haydn Society of Boston,

THIS WORK IS MOST

RESPECTFULLY DEDICATED.

ADVERTISEMENT.

The editor of this collection of Sacred Music, begs leave respectfully to present the 'Ancient Lyre' to the public. It was undertaken at the request of many respectable individuals, and has been compiled with the hope that it will meet the approbation, and supply the wants of the public, and receive such a share of patronage as it shall be found to merit.

INTRODUCTION TO THE ART OF SINGING.

Of Music.

Remark: Music consists of Melody and Harmony.

Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

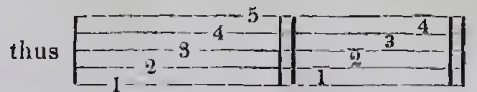
Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

Notes, signify all signs by which the different sounds are expressed, recognised or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the lines or spaces, according to the height or depth of the sounds which they indicate.

FIRST LESSON.

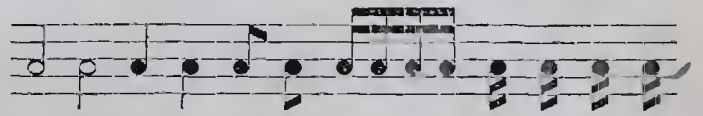
ON THE STAVE AND CLEFS.

The system of lines on which musical sounds are represented by signs called notes, is termed the *stave*;—thus which has nine degrees, namely: five lines, and four spaces (counting from the bottom upwards.)



The five lines. The four spaces.

On these lines and spaces of the staff are placed the notes of *music*, (musical notes are expressed by white and black signatures, thus ○ or ●; they have stems occasionally attached to them, which may run upwards or downwards, it is quite immaterial,)

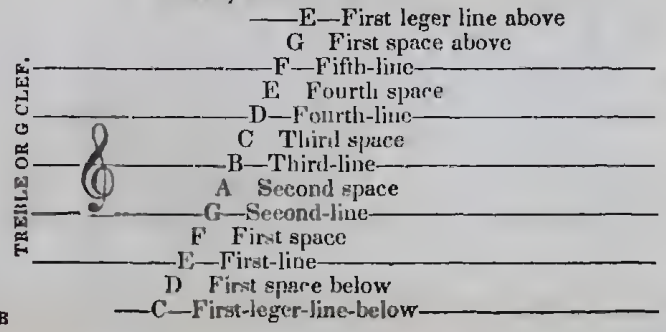


which are only seven in number, and they are named after the first seven letters of the alphabet: A, B, C, D, E, F, G. Should a melody or tune exceed these seven, the same series of letters are repeated.

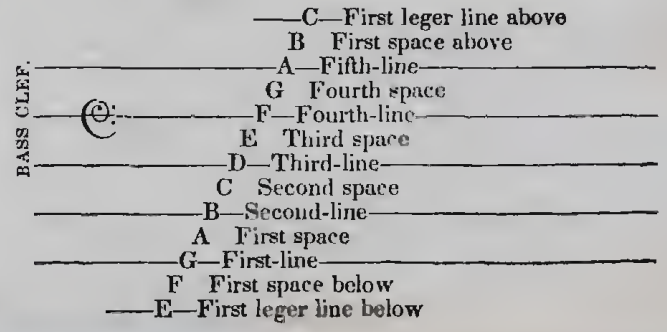
As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale or

GAMUT.

Treble, Alto or Tenor.



Base.



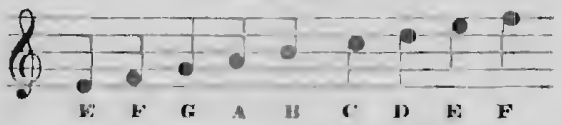
The different degrees of these notes, as to acuteness or gravity of sound (it is of course understood, that a note can neither be considered acute nor grave, until it be compared with another) depend on certain marks, representing letters, called clefs, which are placed at the beginning of a *staff;*

thus

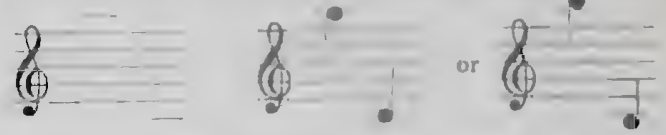
All the different notes take their names from the lines on which these clefs may be placed; Thus:

Remark. Some write cliffs, others cleffs or cleaves—this is of no importance. The word clef is derived from the Latin (clavis,) a key; in which sense we look upon a clef as the key that opens to us the names and pitch (with respect to acuteness and gravity) of every note in music.

EXAMPLE.

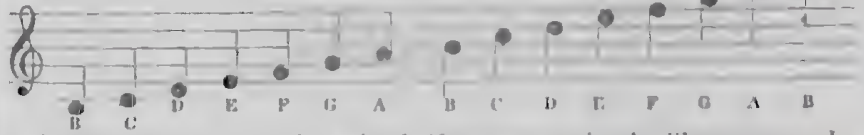


When more than nine notes (which the staff can only contain) are required, two degrees may be gained, one above, and the other below the staff, thus: Should more notes be desired, an extra line is then added above and below the staff and notes placed on them:



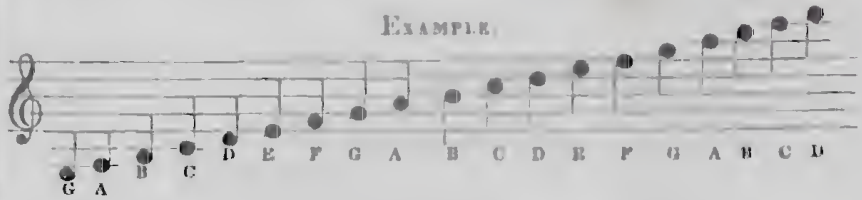
These additional lines are called ledger or leger lines, short or light lines.

EXAMPLE



Still more notes may be gained, if necessary, in the like manner, by the application of other lines.

EXAMPLE.



QUESTIONS

1. What is understood by *Melody?*
2. What means the word *Harmony?*
3. What signifies the word *Notes?*
4. What is a staff?
5. How many degrees contains the staff?
6. How do you call the spaces above or below the staff?
7. How do you call the notes?

QUESTIONS.

8. How many lines contains the staff?
9. How many spaces?

QUESTIONS FOR TREBLES AND TENORS.

10. What is the name of the first line?
11. What is the name of the second line?
12. What is the name of the third line?

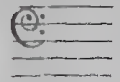
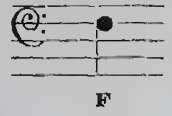
QUESTIONS.

13. What is the name of the fourth line?
14. What is the name of the fifth line?
15. How do you call the first space?
16. How do you call the second space?
17. How do you call the third space?
18. How do you call the fourth space?

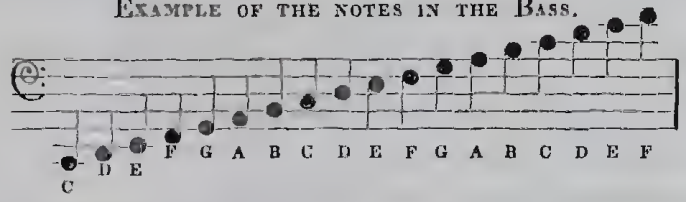
REMARK: The master is requested to practise after each lesson, the Time and Scale Tables, 1-2-3, & 12.

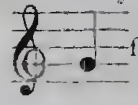
LESSON II.

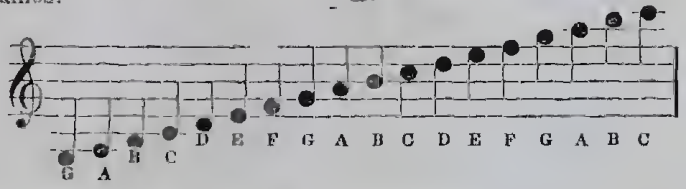
Of Notes and Clefs.

The Bass or F Clef is always in modern music, situated on the fourth line of the staff,  the note consequently on that line becomes F  from whence all the notes in that staff derive their names.

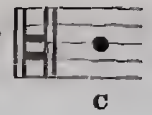
Example of the notes in the Bass.

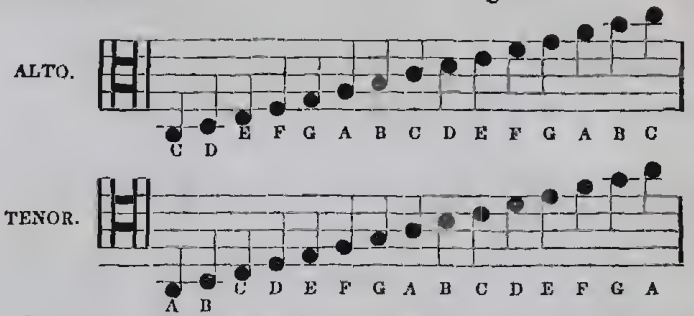


The Treble clef is always situated on the second line of the staff, the note becomes G  from whence all the notes in that staff derive their names.



The Tenor or C Clef is generally situated on the fourth line of a staff, the notes of course derive their names from the line on which the C clef is stationed

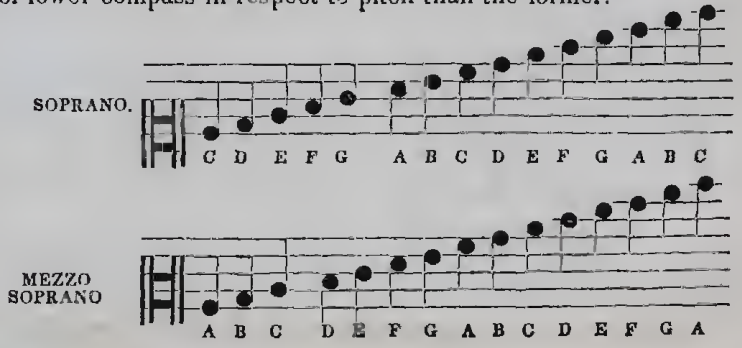
The Alto, Counter Tenor, or C clef  is situated on the third line of a staff.



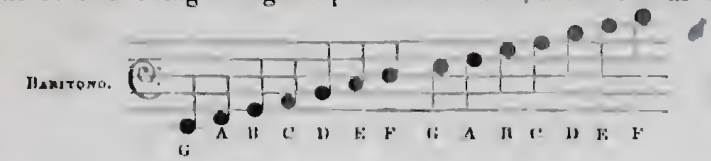
The C clef is likewise placed on the first and second lines of a staff; the notes in that case derive their names accordingly, C being always the name of the note situated on that line, wherever the clef may be placed, as before observed.

When the C clef is stationed on the first line of a staff, it is called the soprano or canto clef, and is used for the voices of boys and females In Italy and Germany this clef is in general use for the Voices, Organ and Piano forte, most in ancient compositions—The Treble or G clef being reserved for the violin, flute, &c. and high Treble voices.

When the Clef is stationed on the second line of a staff, it is called the Mezzo Soprano clef, and is employed for the voices of boys and females, of lower compass in respect to pitch than the former.



The Bass or F Clef was also placed on the third line, in old compositions, and called the *Baritono clef*; it was used for the voices of men, who could not sing so high in pitch as a Tenor, nor so low as a Bass.



In general use however, in our time only the Treble and Bass Clef, Tenor, and Counter Tenor, or Alto, seldom, and the other clefs very uncommon.

QUESTIONS.

1. On which line is the Clef of F (Bass clef) situated?
2. On which line the Treble Clef?
3. On which line is the Tenor Clef situated?
4. On which line the Counter?
5. For which kind of voice is the Bass Clef?
6. Is the Tenor Clef for female voices?
7. Which kind of voices have the Counter Tenor to sing?

QUESTIONS.

8. Which clefs are now in common use?

Questions for Bass Singers.

9. Can you tell me the name of the first line in the Bass clef?
10. What is the name of the second line?
11. What is the name of the third line?

QUESTIONS

12. What is the name of the fourth line?
13. What is the name of the fifth line?
14. Know you the name of the first space?
15. Tell me the name of the second space?
16. Do you remember the third space?
17. You certainly can tell us the fourth space?
18. For which kind of voices is the Treble Clef employed?

REMARK. The teacher is requested to practise with his scholars, after each Lesson, the time Table 1 2 3 4 *and Table 5 the first two lines and Table* 12

On the Marks of Transposition, or the Sharp, Flat, and Natural.

May be used as a Separate Lesson

Each of the seven primary notes, C, D, E, F, G, A, B, mentioned before, may be depressed, or elevated by *marks of transposition*. Thus, ♯—♭—♮. *single*, ♯—double —single ♭—double ♭ or 𝄫.

Both single and double marks of transposition are used.

A Flat, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A Sharp, directs that the note before which it is placed, be sung half a note higher than its natural tone.

A Natural, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps, placed at the beginning, &c. *Remark.* Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note within a Tune, they affect only such notes as fall upon the line, or space on which they are marked, for one bar: though to prevent mistakes, they are usually contradicted by a natural.

The marks of transposition are either *essential* or *accidental*.

1. *Essential*, when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case, they transpose throughout the *entire* piece, those notes whose place they occupy on the stave.

2. *Accidental*, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence only throughout that one bar; unless, during the course of it, they should be again contradicted by a natural.

QUESTIONS.

1. What is the use of a flat?
2. What is the use of a sharp?
3. What meaning has a natural?
4. How many kinds of flats and sharps are in use?

QUESTIONS.

5. Do you know their names?
6. How do you call the note C with a sharp?
7. Can you tell the name of the note A with a flat?
8. How many kinds of transpositions do you know?

QUESTIONS

9. What shows an essential transposition?
10. What is meant by an accidental transposition?
11. What is the use of a double sharp?
12. What is the meaning of a double flat?

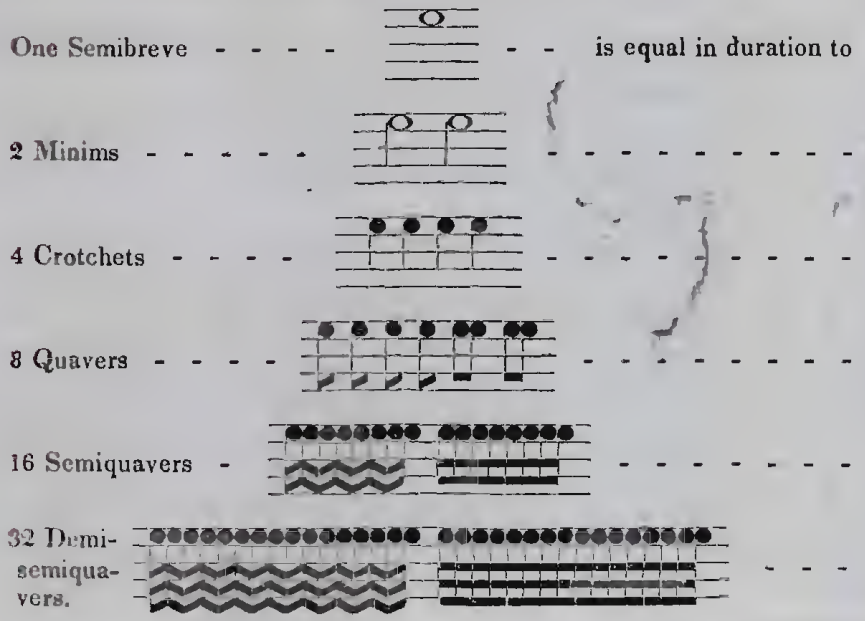
LESSON III.

On the form of the notes, their value, and on the rests equivalent to them in duration.

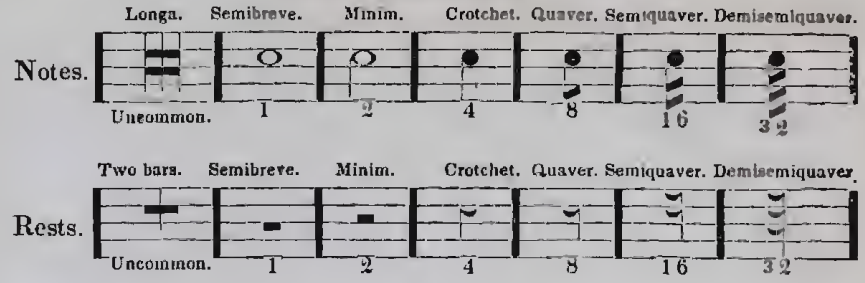
The various forms of the notes determine their *value*, *time*, or *duration*, and the *rests*, bear a certain fixed relation to them. These latter direct the singer or performer to cease for a longer or shorter period.

Proportion of the Notes.

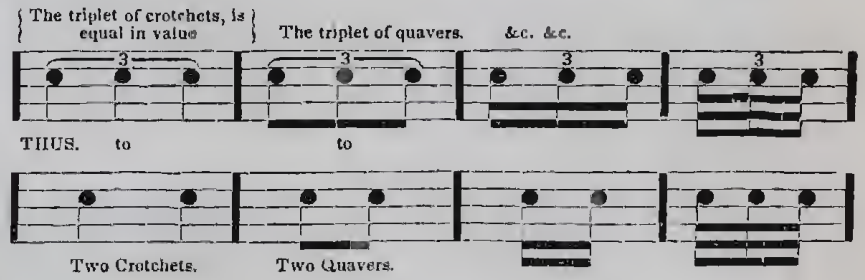
Form of them, their value, time, or duration.



Names of the Notes and Rests.



Here it may be seen that during the time of one semibreve, two minims must be sung; similarly in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c. &c., in order to fill up the time of the longer notes by the increased number of notes of smaller value. Frequently three equal notes are required to be sung in the time that two of the same kind would naturally be; these notes are called *triplets*, and are usually distinguished by the figure 3.



QUESTIONS.

1. How many kinds of Notes are there?
2. How do you call them?
3. Which is the longest note?
4. How many minims is a semibreve equal to?

QUESTIONS.

5. How many crotchets is a minim equal to?
6. How many quavers do you count to a crotchet?
7. How many semiquavers?
8. What means the value of the notes?

QUESTIONS.

9. How do you know the length of a note?
10. What is a triplet?
11. How do you know that certain notes are triplets?
12. Do you know the rest?

REMARK. Time and scale are now to be practised. (*The master examines his pupils about the rests.*)

LESSON IV.

On time, and on the Bar.

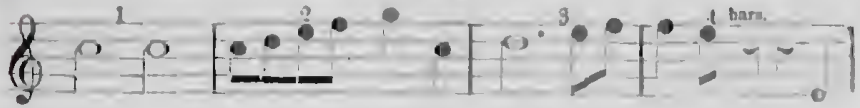
Time, is that rythmic and equal movement in music, which our feelings naturally resolve into short and equal measures, or portions of duration, and which measures, they again subdivide into a constantly equal number of elements, or units. These elements we shall call parts, and the constantly equal number of them, which concur to form a whole measure of duration, make what is called a *Bar*; from this we see, that whatever is rythmical in music, is comprised under the idea of *time*, and that the term *bar*, as compared with *time*, is only a subordinate division of this rythmic and equable movement, accordingly, *Time* includes:

1. The determination of those rythmic numbers of equal parts, by marks of figures which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece.

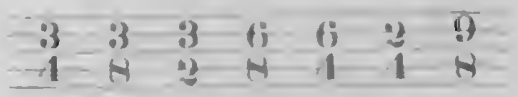
2. The determination by means of words, of the quicker or slower degree of movement (*il Tempo*;) and lastly: the constant, equable, and strict preservation of this fixed degree of movement, usually called, *keeping the time*.

On the other hand, by the word *Bar*, is to be understood, a group of notes, which, according to the time fixed upon, are separated from the following notes, by strokes drawn perpendicularly across the stave, in order to place more clearly before the eyes of the performer, the rythmic divisions of time. *Hence*, all the space contained between two such strokes, (*bar lines*;) together with the notes contained therein, form what is called a *Bar*.

Example.



The different species of time, are with one or two exceptions, indicated by two figures, in the form of a fraction; the *bottom figure*, shows the value, and the *top figure*, the number of parts of the bar contained within the bar itself.



Before the Pupil begins to learn any tune, let him, in addition to the signature, attend to the marks of time.

The *parts* of the bar, are divided into *accented*, and *unaccented*. By the former are to be understood, those parts upon which our feelings naturally bestow a certain degree of weight or stress.

The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant. In beating, or marking time, by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

Remark. Emphasis is frequently misapplied for accent, and accent for emphasis. By accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound upon a particular vowel or syllable in a word;—but emphasis is the peculiar tone of importance or stress given to whole words or sentences.

Without accent, there is no more melody in song, than in the humming of a bee; and without the regular management of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music, as in speech. There is a *yes* that says *no*, and a *no* that says *yes*.—The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as sense.

Rees's Encyclopædia.

QUESTIONS

1. What is time or rythmic in general?
2. What is a measure?
3. What means those figures placed in the beginning of a piece of music?
4. What shows the bottom figure?

QUESTIONS.

5. What shows the top figure?
6. What else is to be understood by time?
7. What means keeping the time?
8. How do you call certain strokes across the staff?

QUESTIONS

9. What is musical accent?
10. Which notes have no accent?
11. How do you beat the accented notes?
12. How do you beat the unaccented notes?

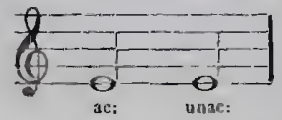
The master continue to practise time and scale.

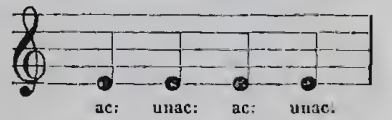
LESSON V.

On the Time.

There are three kinds of time, *Common*, (even, equal,) *Triple*, (unequal,) and *Compound* time.

1. *Common times* are those which contain an even number of parts, the first of each couple being always accented, and the second unaccented. To *Common times* belong: four Crotchet time, $\frac{4}{4}$ usually called *common time*, and marked by a C; this strictly speaking, is a doubled $\frac{2}{4}$ time, divisible by the number 2 into twice 2 parts, of which the former is always accented, and the second unaccented; consequently, each bar of four crotchet time, contains 2 *accented* and 2 *unaccented* parts, as:



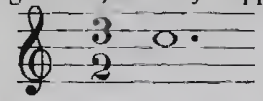


The less Allabreve, or 2 minim time, $\frac{2}{2}$ generally indicated by C contains two parts or beats, each of which is a minim. Two crotchet time, $\frac{2}{4}$ differs from the less Allabreve, only in this, that in the latter, the parts of the bar are minims, in this crotchets.

2. *Triple times*, are those of which the bars may be divided into 3 equal parts, of which the first is accented, and the other two are unaccented.

To Triple time belongs:

Three minim time, $\frac{3}{2}$ the bar of which consists of three minims. As this time does not contain any *groups of three notes*, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part, by means of a dot.



Three crotchet-time, $\frac{3}{4}$ as well as three quaver time, $\frac{3}{8}$ differ from the foregoing only by the alteration in the kind of notes; as, $\frac{3}{4}$ $\frac{3}{8}$

3. *Compound times*, are those in which the *parts* of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them.

Thus: $\frac{6}{4}$ is a doubled $\frac{3}{4}$ $\frac{6}{8}$ is a doubled $\frac{3}{8}$

$\frac{9}{4}$ is a tripled $\frac{3}{4}$ $\frac{9}{8}$ is a tripled $\frac{3}{8}$

$\frac{12}{8}$ a quadrupled $\frac{3}{8}$

It will now be of great utility to the pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rythm in general, viz. the Tables No. 1, 2*, 3, 4.

QUESTIONS.

1. How many kinds of time are known to you?
2. Can you tell us the names of all of them?
3. Which notes are the accented notes in common time?

QUESTIONS.

4. Which in triple time?
5. What is the difference between Allabreve and $\frac{3}{4}$ time?
6. Can you remember some of the compound times?

QUESTIONS.

7. What kind of time is $\frac{3}{4}$ time?
8. Don't you call $\frac{3}{4}$ Common time?
9. What's the difference between accent and emphasis?

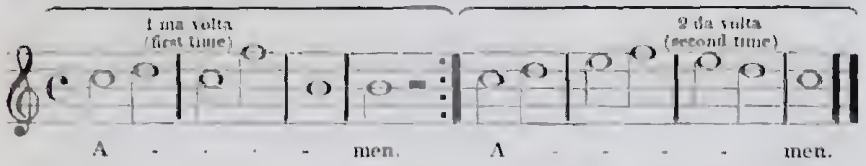
REMARK: The time is now to be practised, Table 1-2 *and* 3, *also Table* 5,--*the first two lines, and Table* 12.

LESSON VI.

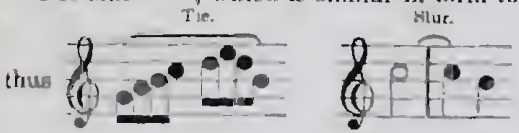
On Musical Characters.

Marks indicating repetition were more numerous formerly than at present. The characters now in use serves to denote the repetition of both parts of a theme or composition, as :‖: or of the first part only, as ·‖ or of the second only, as ‖: according as the little dots or dashes are placed on the one side, or on the other.

Should one or more bars at the end of a strain which is marked for repetition, be performed the second time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression 1 ma. volta, (first time,) and 2 da volta, (the second time;) and the bars to be slipped, are enclosed by a curved line drawn over them, and omitted on the (2 da volta,) or repetition.



The slur ⁀, which is similar in form to the bind or tie occurs



thus sometimes over, and sometimes under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without striking the following note again. The word *Legato* (tied) indicates also that the whole musical Period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

Mark (· · · or ! ! ! ! !) indicating that the notes are to be perceptibly detached from one another. This style of singing or performing is called *Staccato.*

When a curve is drawn over the dots ⁀ ····· —the notes receive a certain increasing degree of emphasis, and it is called *portamento.*

The Pauses (𝄐) over notes and rests, indicates a point of repose to the performer. Should two pauses occur one after the other, separated only by a few notes, the performer must dwell on the former a shorter time than on the latter.

A Pause, or stop, 𝄐 &c., should be increased and diminished thus, ◇ after which a profound silence for a few moments, gives it a wonderful effect. In *crescendo*, we must open the mouth a little at first, and by degrees more; in *decrescendo*, just the reverse, both have a fine effect.

The crescendo (<) shows by its form that the quantity of tone or force required in performing, constantly increases from the point where the lines meet, towards the opening; as in the decrescendo (>) it gradually diminishes.

QUESTIONS

1. What is the meaning of a repeat?
2. What is the use of a slur?
3. What is the difference between the slur and the tie?

QUESTIONS.

4. What means a curve line over the dots?
5. Do you know the meaning of a pause?
6. What means the word crescendo?

QUESTIONS.

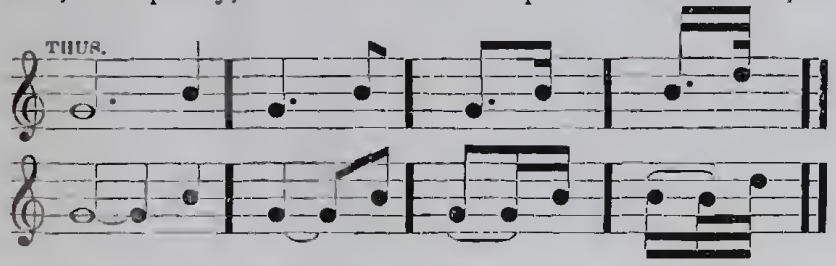
7. How is decrescendo to be performed?
8. What means singing *Legato?*
9. What means the word *Staccato?*

REMARK: Time, and Scale and Intervals are now to be practised.

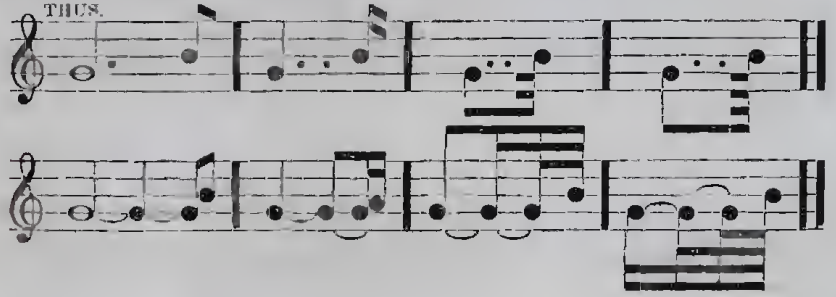
LESSON VII.

On Musical Characters.

(This lesson demands the particular attention, as it has an important influence on the accurate perception of time, and on the correct division of the notes. It is closely connected with the preceding lesson.) The dot, as well as the tie or bind, lengthens the value of a note. One dot lengthens the note behind which it is placed, by *one half*, of its natural value; consequently, a minim with a dot is equal to three crotchets, &c.

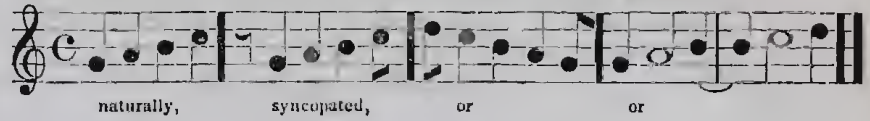


If two dots are placed after a note, the first is equal to the half of it and the second to the half of the first dot.



Dots after *rests* have a similar power to those after notes.

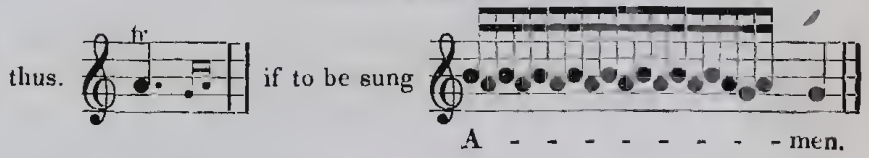
Notes are termed *syncopated*, when their rythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.

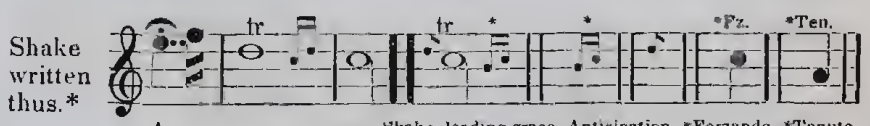


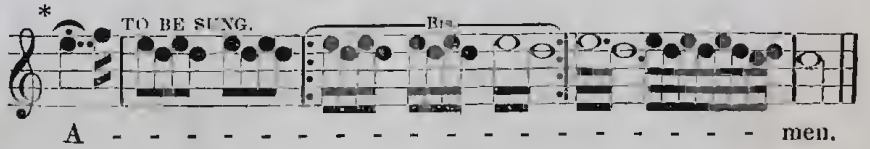
On Shakes.

Shakes are in Music Important Graces.

A turned shake is marked







QUESTIONS.

1. What is the use of a dot after a minim?
2. How much, adds a dot after a note or rest?
3. How much is a dotted minim?

QUESTIONS.

4. How much is a dotted crotchet?
5. How much a dotted quaver?
6. How much is the second dot by a minim?

QUESTIONS.

7. How much the second dot by a crotchet?
8. What are syncopated notes?
9. How can you know the movement of a composition?

Time, Scale, and Intervals are now to be practised

LESSON VIII.

On the Scales.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

(*Key*. Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (Gamut) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a ♯, ♭, or ♮, and stands always on the same degree of the stave as the preceding note as:

2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:

It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a *half tone* in the middle.

The scale is termed *diatonic*, (natural,) when it is composed of tones and semitones; *chromatic*, (artificial,) when it consists of semitones only.

Each of the 12 principal tones in an octave, may be either *major*, (greater) or *minor*, (less), the former is determined by the *major* third, and latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys. To render the Pupil familiar with, and certain as to the succession of notes in the most common scales, (Gamuts) I should advise the master to explain to the scholars the regular succession of tones and semitones in both the *major* and *minor* scale, and to take care that they be thoroughly grounded in them, for this purpose, the scales of C *major* and A *minor* should be selected as models, they being the most simple.

The major scale contains 5 *whole* tones and 2 *major* semitones; in ascending, the latter fall between the 3d. and 4th. and 7th. and 8th. degrees.

QUESTIONS

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

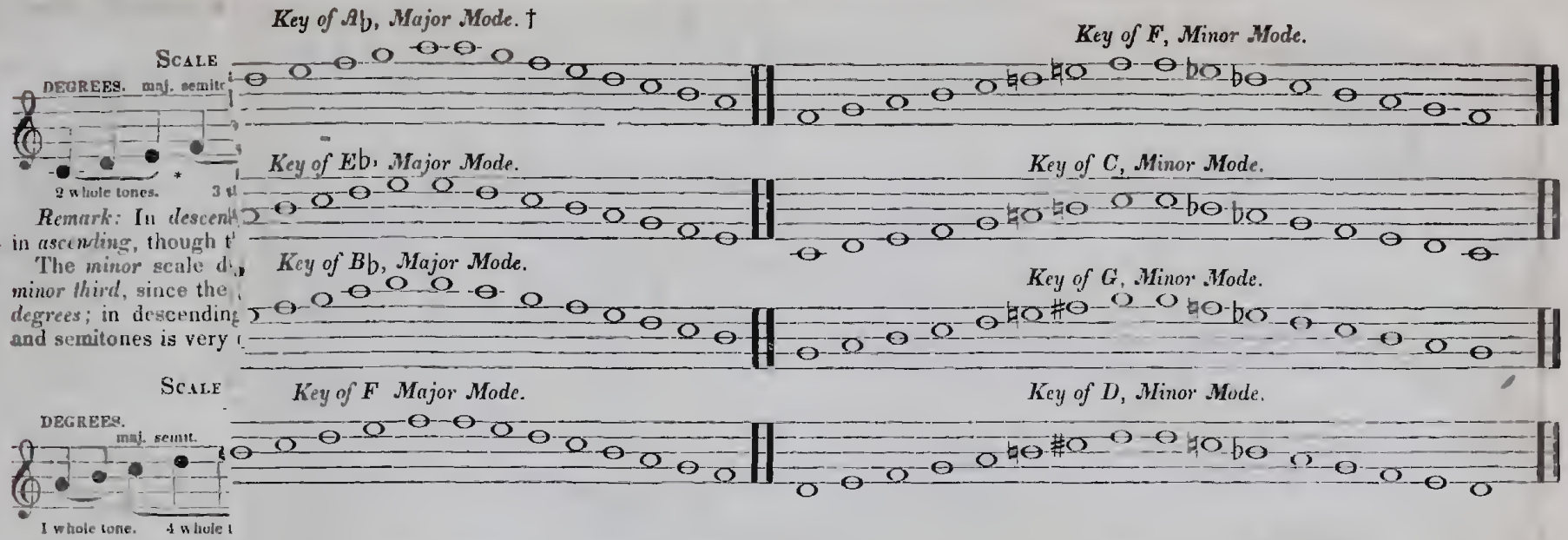
QUESTIONS

6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

QUESTIONS

11. Can you tell us the difference between major and minor key?
12. How many semitones contains a major third?—and a minor third?

The master proceeds to the common useful practice of Time Scale and Intervals



Remark: In *descend*
in *ascending*, though t
The *minor* scale d
minor third, since the
degrees; in descendin
and semitones is very

ESTIONS.

o you find in the key (or scale)
of G major?
minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key *needs*?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
9. Tell us how?

From the model, we
lie between the 6th, an
should pay particular a
from them he will most
quired for the signature

The relative, (corres
keys, having the same
major key—note, is alwa

QUES
1. Where do you find the two
2. Where is the place of
scale?
3. What is the difference bet

W
?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

eral should be made a source of pleasure and entertainment, and *respect* and *confidence*, unmingled with dread, entertained to- parents—*is the best security* of the ultimate improvement of his scholars.

LESSON VIII.

On the Scales.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

(*Key.* Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (Gamut) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a ♯, ♭, or ♮, and stands always on the same degree of the stave as the preceding note as:

2. The major or diatonic semitone, on the contd the next degree, above or below, as:

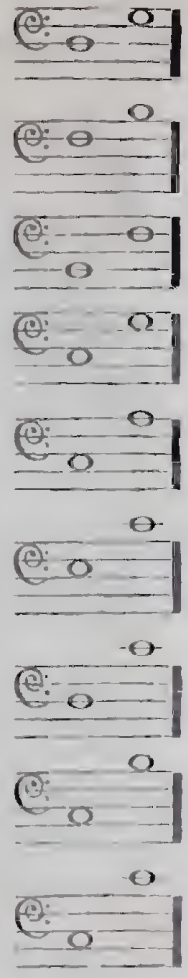
It follows therefore that a *whole tone*, always c one minor semitone; and, that between the two whole tone, there is always a *half tone* in the inte

The scale is termed *diatonic*, (natural,) when and semitones; *chromatic*, (artificial,) when it c

Each of the 12 principal tones in an octav (greater) or *minor*, (less); the former is deter and latter by the *minor* third. Since each of tave may be taken as the root or commencem this may be either major or minor, there are in the Pupil familiar with, and certain as to the su most common scales, (Gamuts) I should advise the scholars the regular succession of tones an *major* and *minor* scale, and to take care that the ed in them, for this purpose, the scales of C *ma* be selected as models, they being the most sim

The major scale contains *5 whole* tones and cending, the latter fall between the 3d. and grees.

Ex. Ex. Ex. Ex. Ex. Ex. Ex. Ex.



QUESTIONS.

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

QUESTIONS.

6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

QU

11. Can you tell us the d nor key?
12. How many semitones nunor third?

ESTIONS.

The master proceeds to the common useful practice of Time Scale and Intervals.

&c.

is mind.

May b

Key of A♭, Major Mode. †

Key of F, Minor Mode.

Appogiaturas are
bar, and represented
they are still express

They may he cons
the value of which th
into long and short.

The *long* or *accent*
principal note, when,
sists of two equal pa
the real value of th
note, as:

Key of E♭, Major Mode.

Key of C, Minor Mode.

Key of B♭, Major Mode.

Key of G, Minor Mode.

Written.

Key of F Major Mode.

Key of D, Minor Mode.

To be
sung.

ESTIONS.

o you find in the key (or scale)

Before a note with

y of G major?

minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key needs?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
9. Tell us how?

A very important hint for Masters and Parents.

eral should be made a source of pleasure and entertainment, and *respect* and *confidence*, unmingled with dread, entertained to-
parents—*is the best security* of the ultimate improvement of his scholars.

To learn how man
major and minor scale
the same signature, w
fifths; Thus, seek fr
and again from this l
till we come back to C
plies the root of a new
their signatures, let th
themselves according to

LESSON VIII.

On the Scales.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

(*Key*. Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (Gamut) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a ♯, ♭, or ♮, and stands always on the same degree of the stave as the preceding note as:

2. The major or diatonic semitone, on the con the next degree, above or below; as:

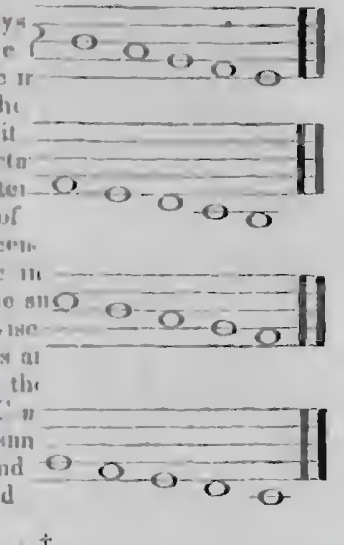
† Seldom Used.

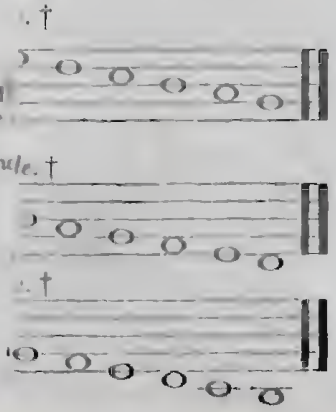
It follows therefore that a *whole tone*, always one minor semitone; and, that between the whole tone, there is always a *half tone* in the m

The scale is termed *diatonic*, (natural,) whe and semitones; *chromatic*, (artificial,) when it

Each of the 12 principal tones in an octa (greater) or *minor*, (less), the former is deter and latter by the *minor* third. Since each of tave may be taken as the root or commencem this may be either major or minor, there are m the Pupil familiar with, and certain as to the su most common scales, (Gamuts) I should advise the scholars the regular succession of tones a *major* and *minor* scale, and to take care that th ed in them, for this purpose, the scales of C m be selected as models, they being the most sim

The major scale contains 5 *whole* tones and cending, the latter fall between the 3d. and grees.





QUESTIONS.

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

QUESTIONS.

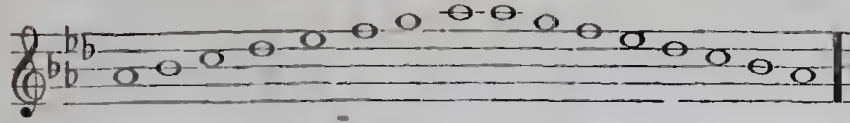
6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

QU

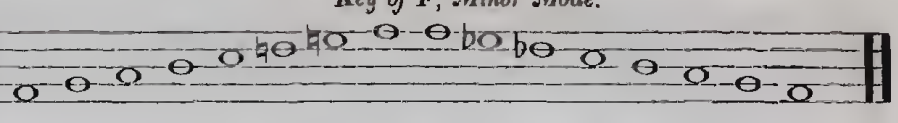
11. Can you tell us the nor key
12. How many semitone minor third

The master proceeds to the common useful practice of Time Scale and Intervals

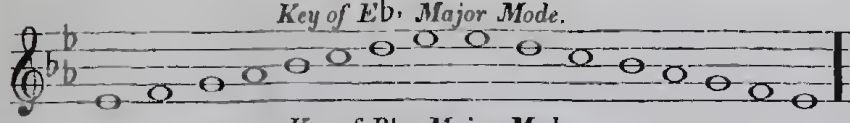
Key of A♭, Major Mode. †



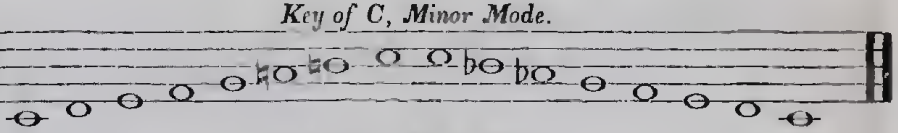
Key of F, Minor Mode.



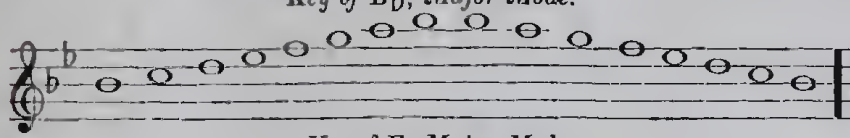
Key of E♭, Major Mode.



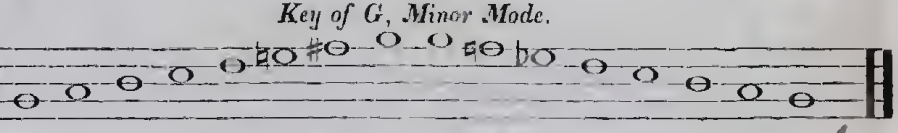
Key of C, Minor Mode.



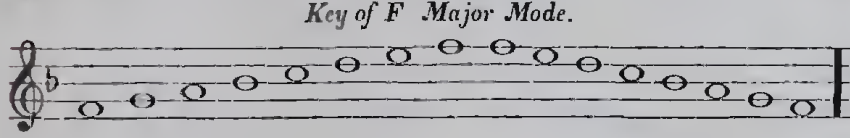
Key of B♭, Major Mode.



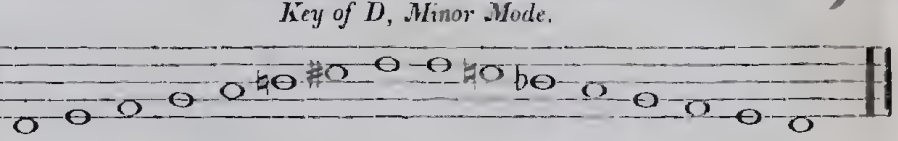
Key of G, Minor Mode.



Key of F Major Mode.



Key of D, Minor Mode.



QUESTIONS.

1. How many sharps do you find in the key (or scale) of A major?
2. How many in the key of G major?
3. Which is the relative minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key needs?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
9. Tell us how?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

Instruction in general should be made a source of pleasure and entertainment, and *respect* and *confidence*, unmingled with dread, entertained towards the master, by parents—*is the best security* of the ultimate improvement of his scholars.

Additional TABLE NO. 11. Exercises for Bass voices.

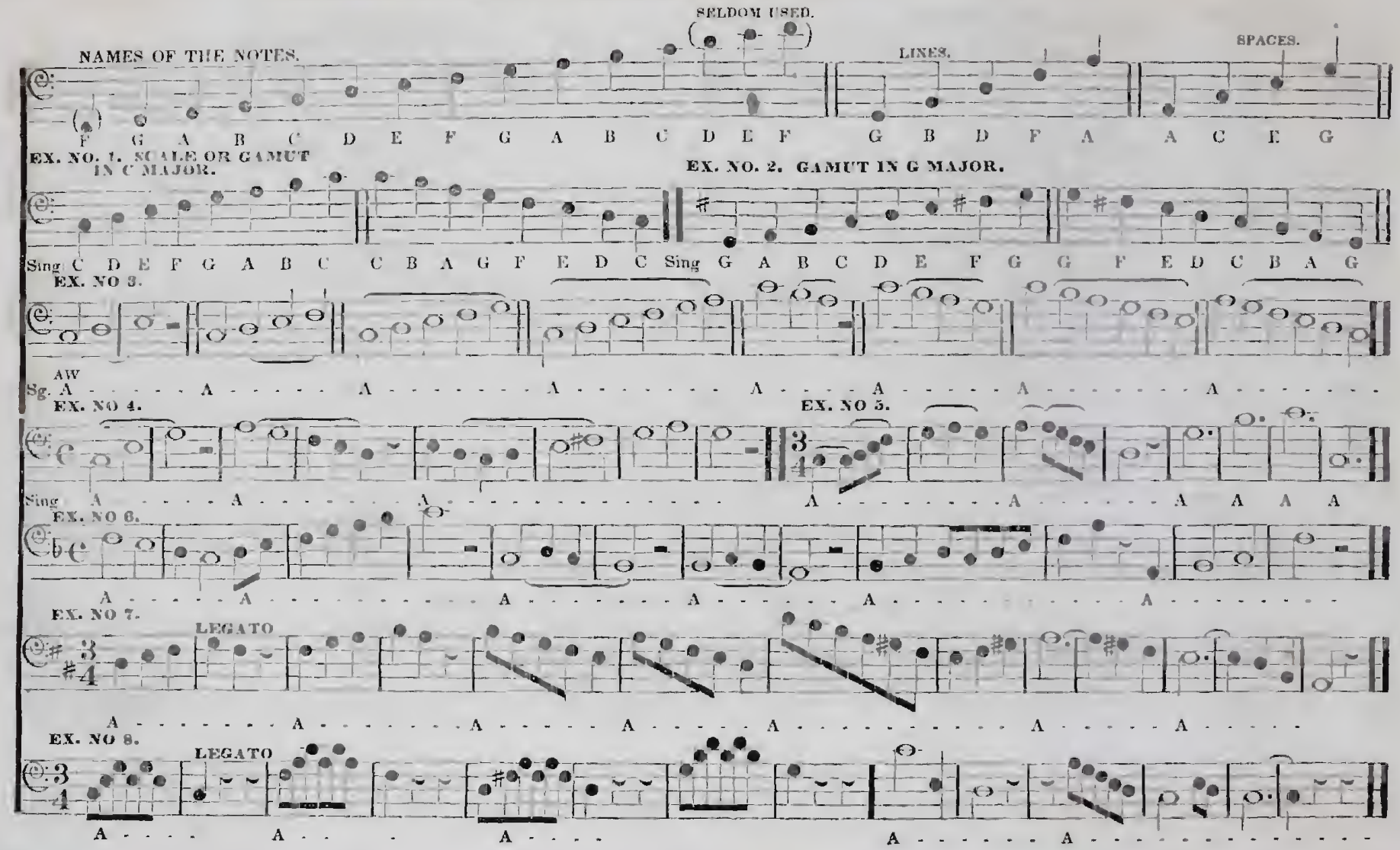


TABLE No. 1. Exercise, to practise the Time without rests.

Mixt Time.

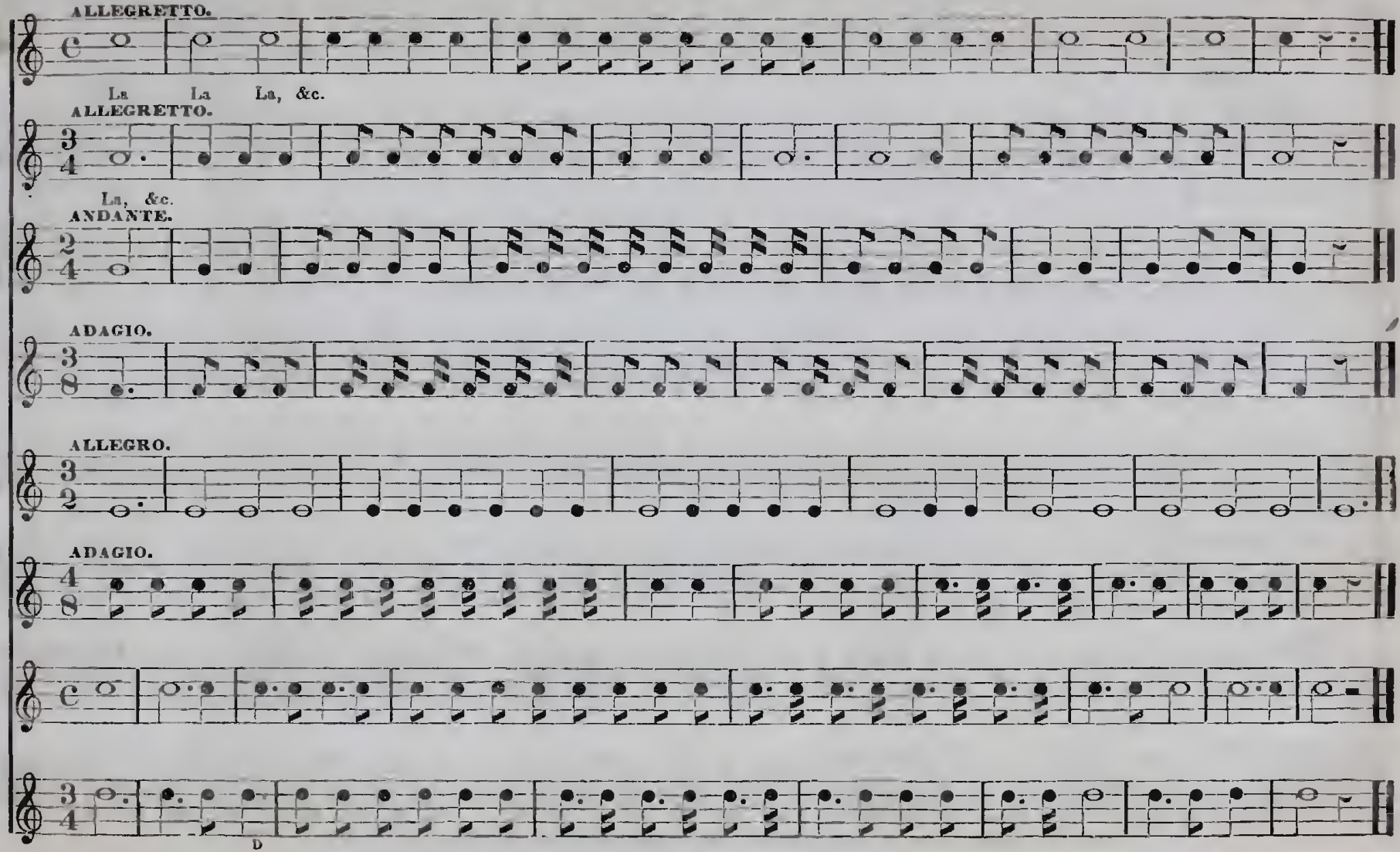
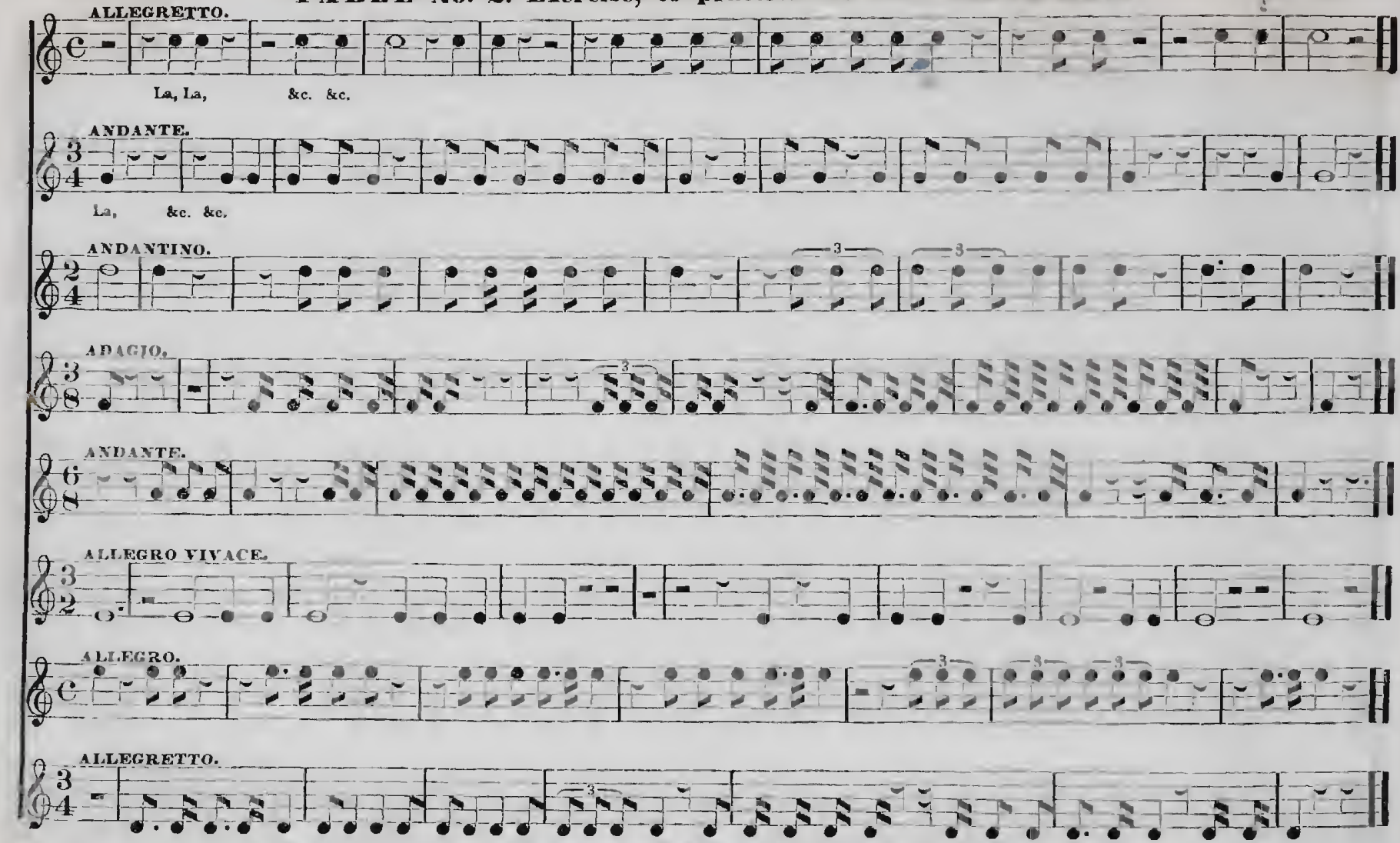


TABLE No. 2. Exercise, to practise the time without Rests.

Mixt time.



Remark: Let the scholars count the Time, and beat the Notes with the hand, or let them beat the Time and sound the Notes.

TABLE No. 3. Exercise to practice the Time with Rests.

Mixt Time.

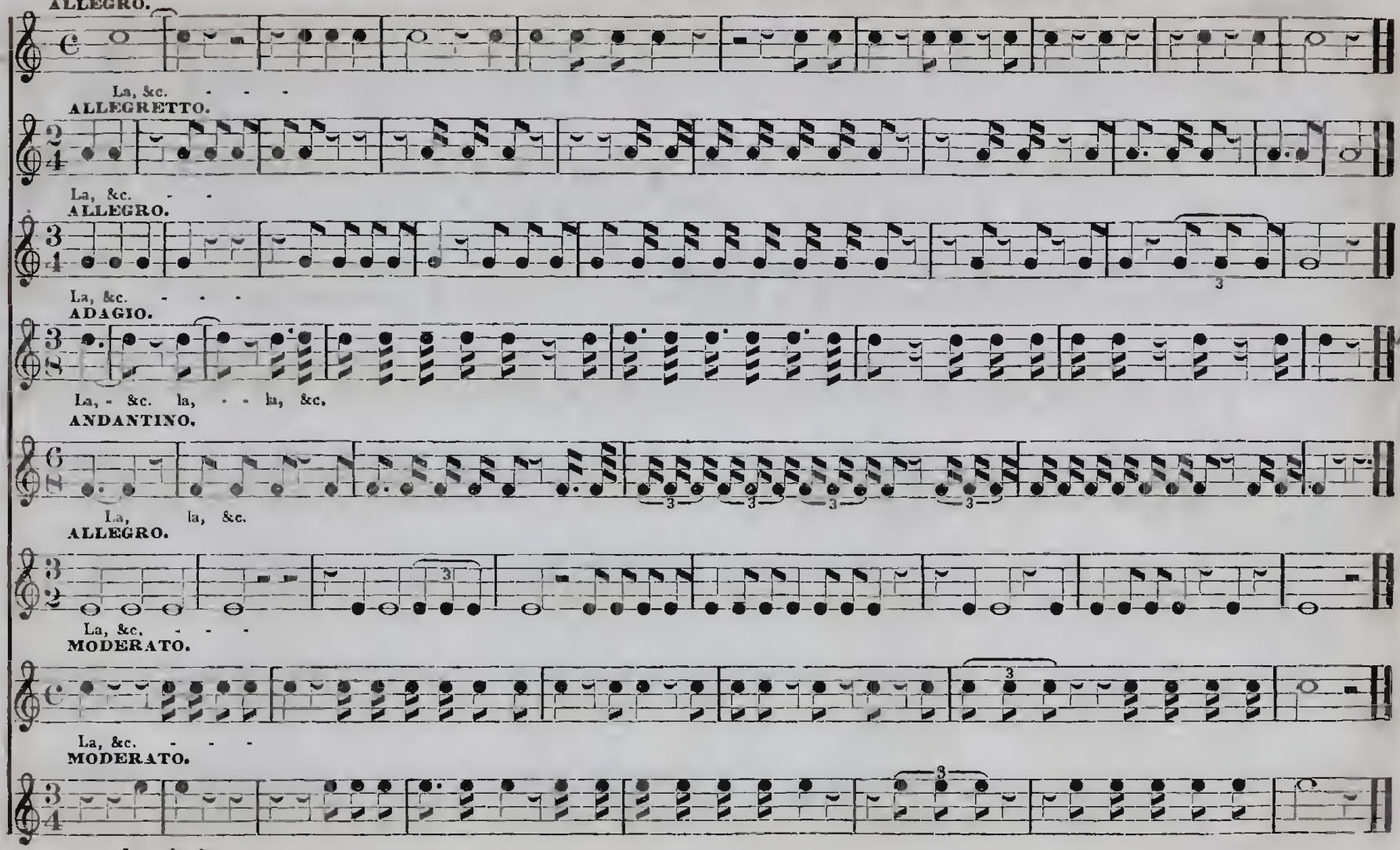


TABLE No. 4. Exercise to practice the time with Rests.

Mixt time.

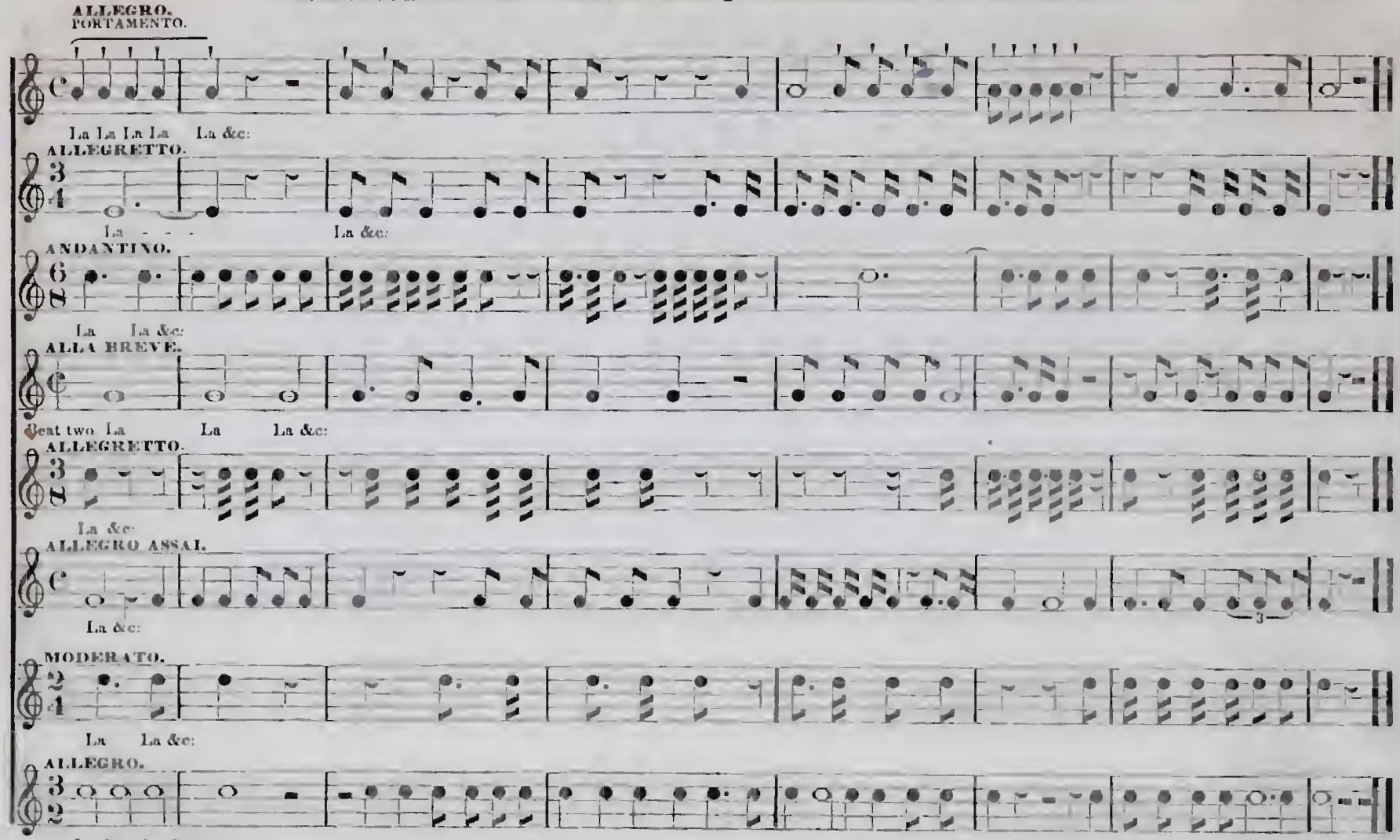


TABLE No. 5. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.

Sing always a clear *a*, like *after* or *father*.

Scale or Gamut.

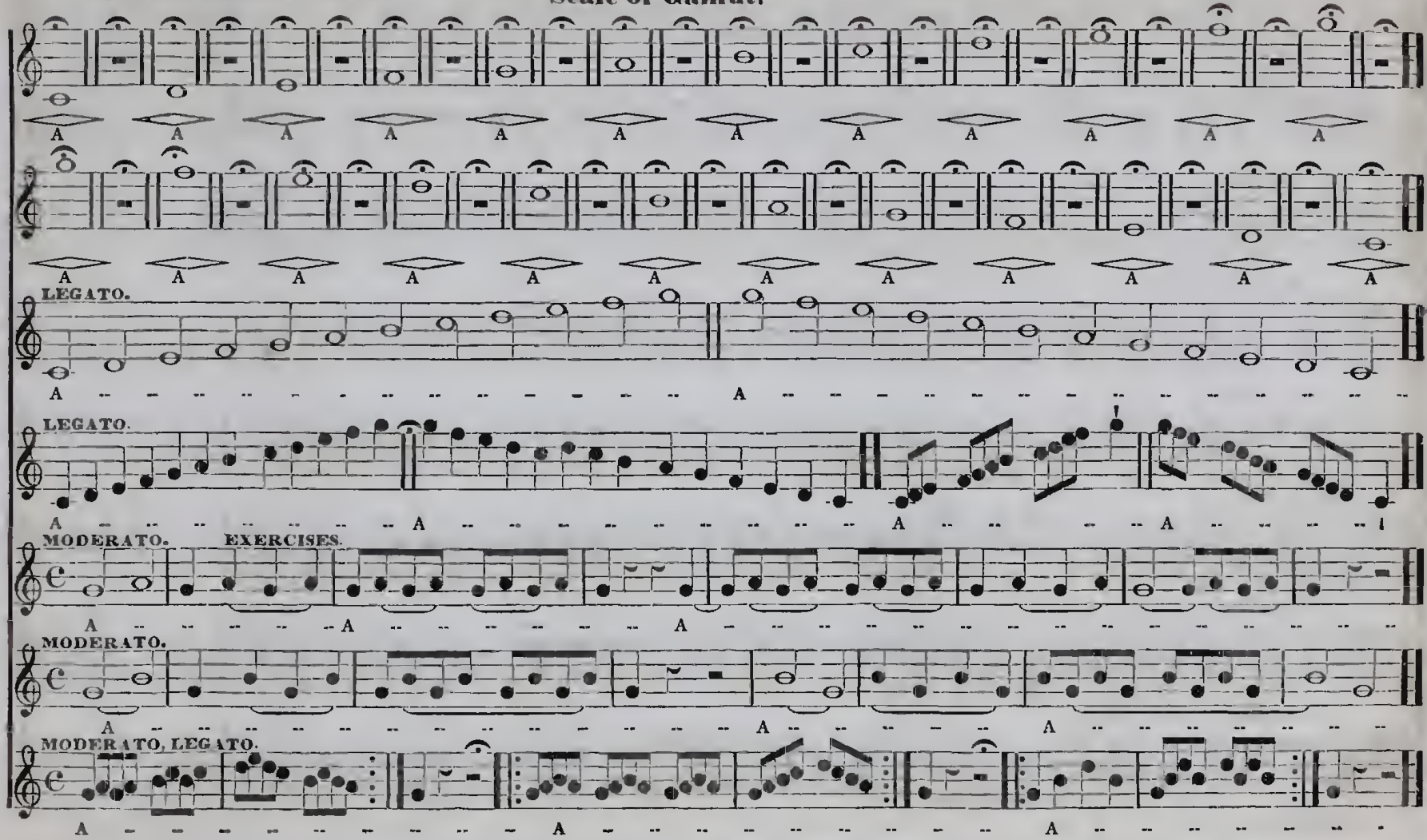


TABLE No. 6. Exercise to practice the Time and Intervals without Rests. Triple Time.

MODERATO.

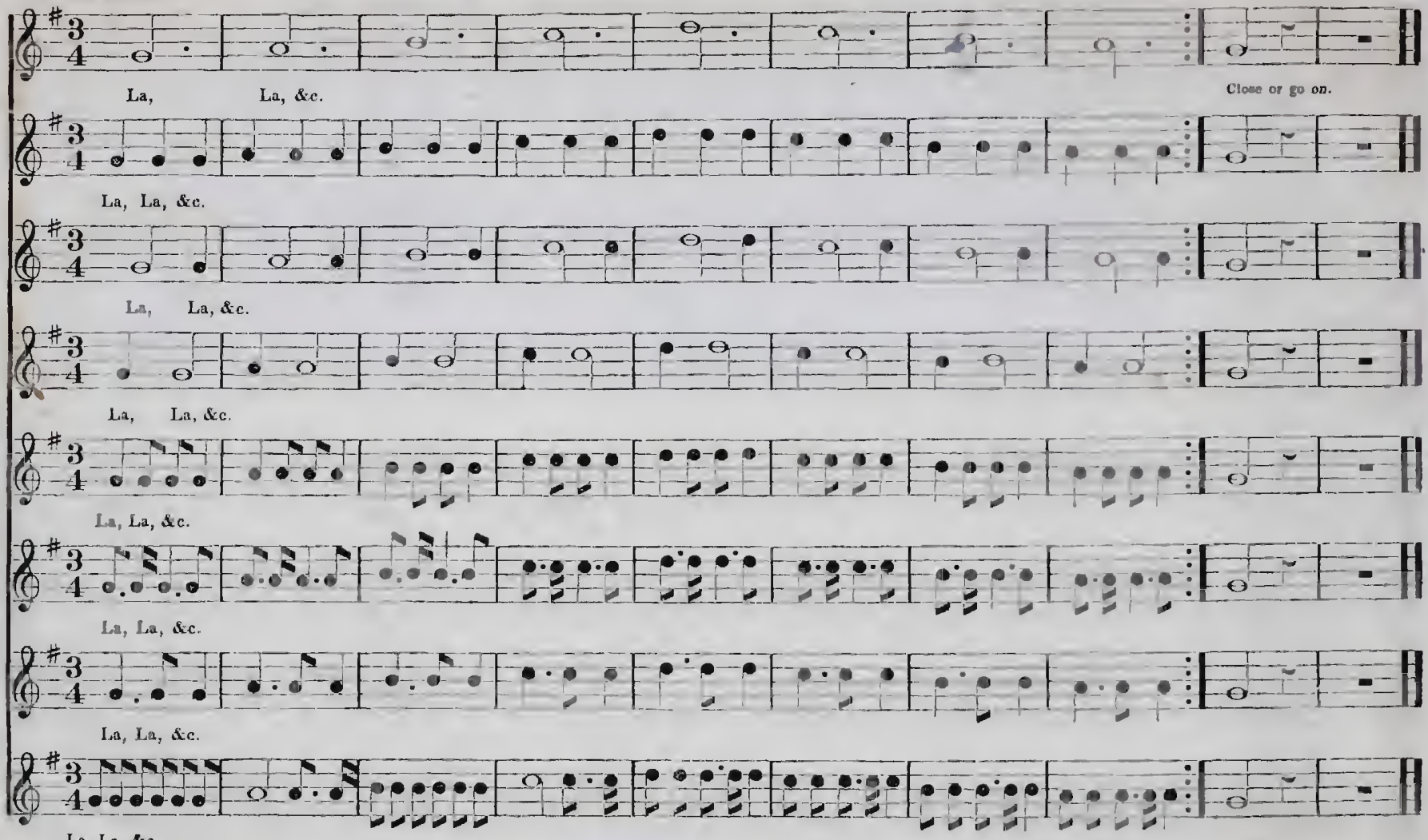


TABLE No. 7. To practice the Time and Intervals.

MODERATO. Common Time.

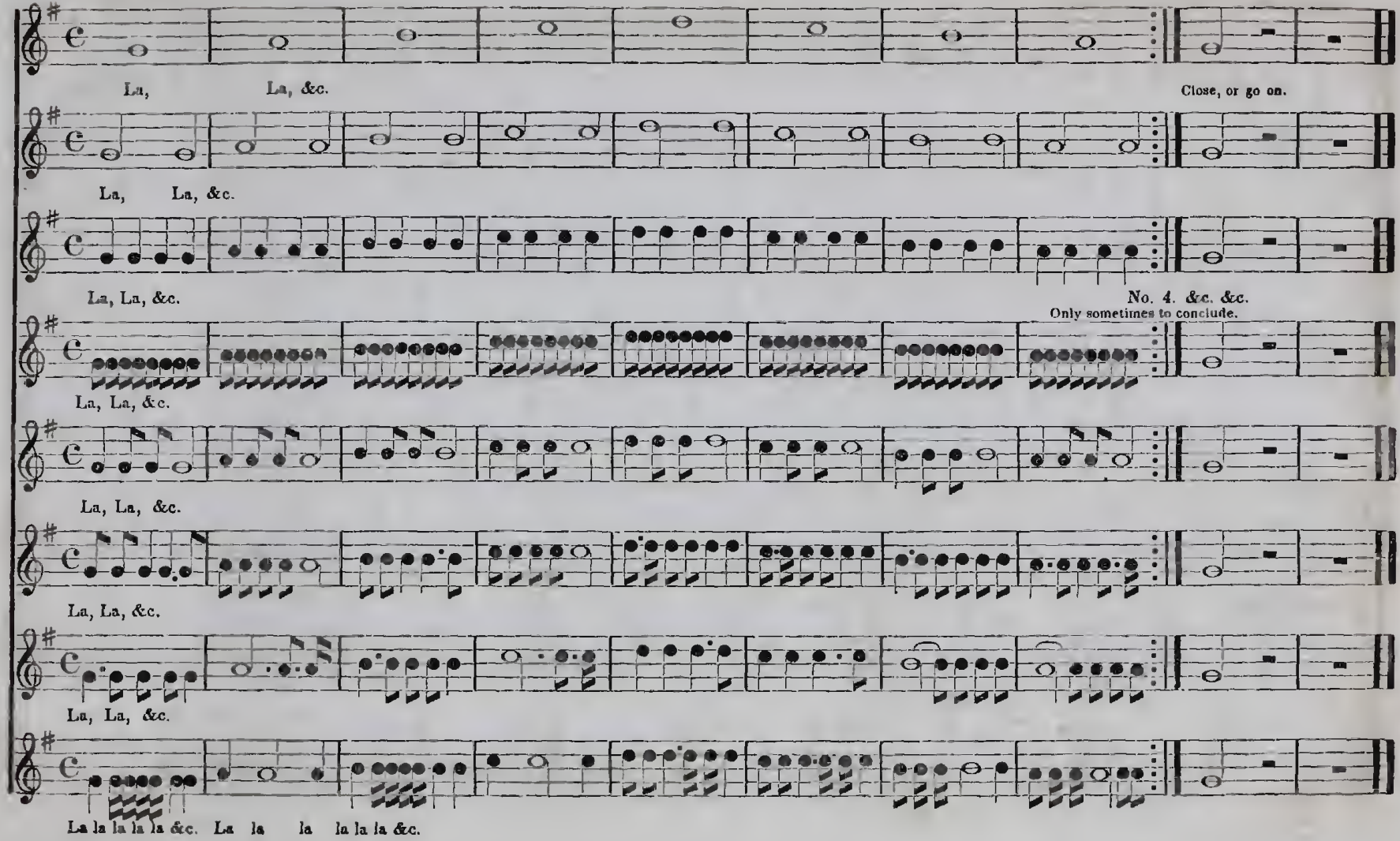


TABLE No. 8. THE INTERVALS. To practice them in different Styles.

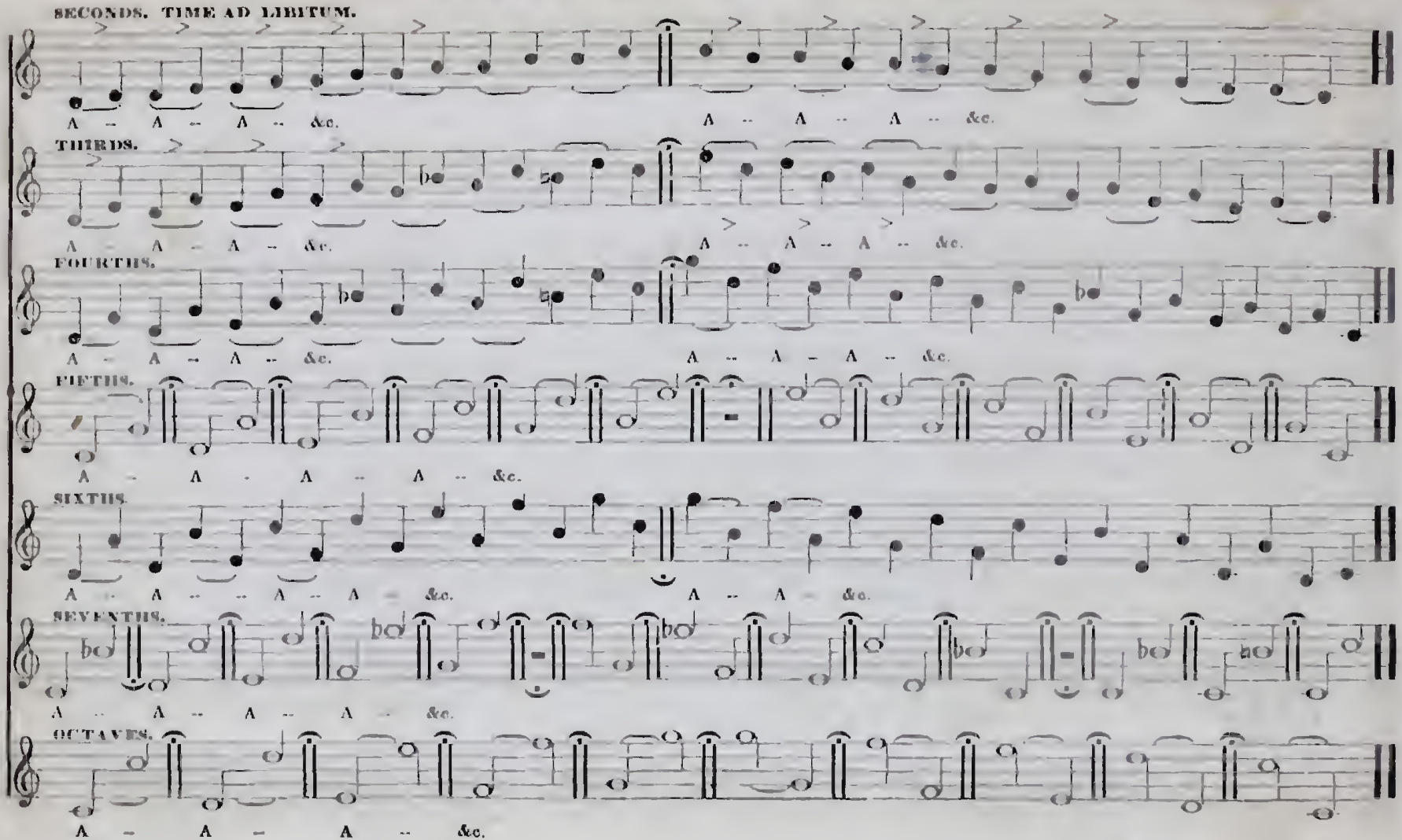


TABLE. No. 9. Examples in Seconds with Rests. Semp. Legato. Mixt time, and Mixt Keys.

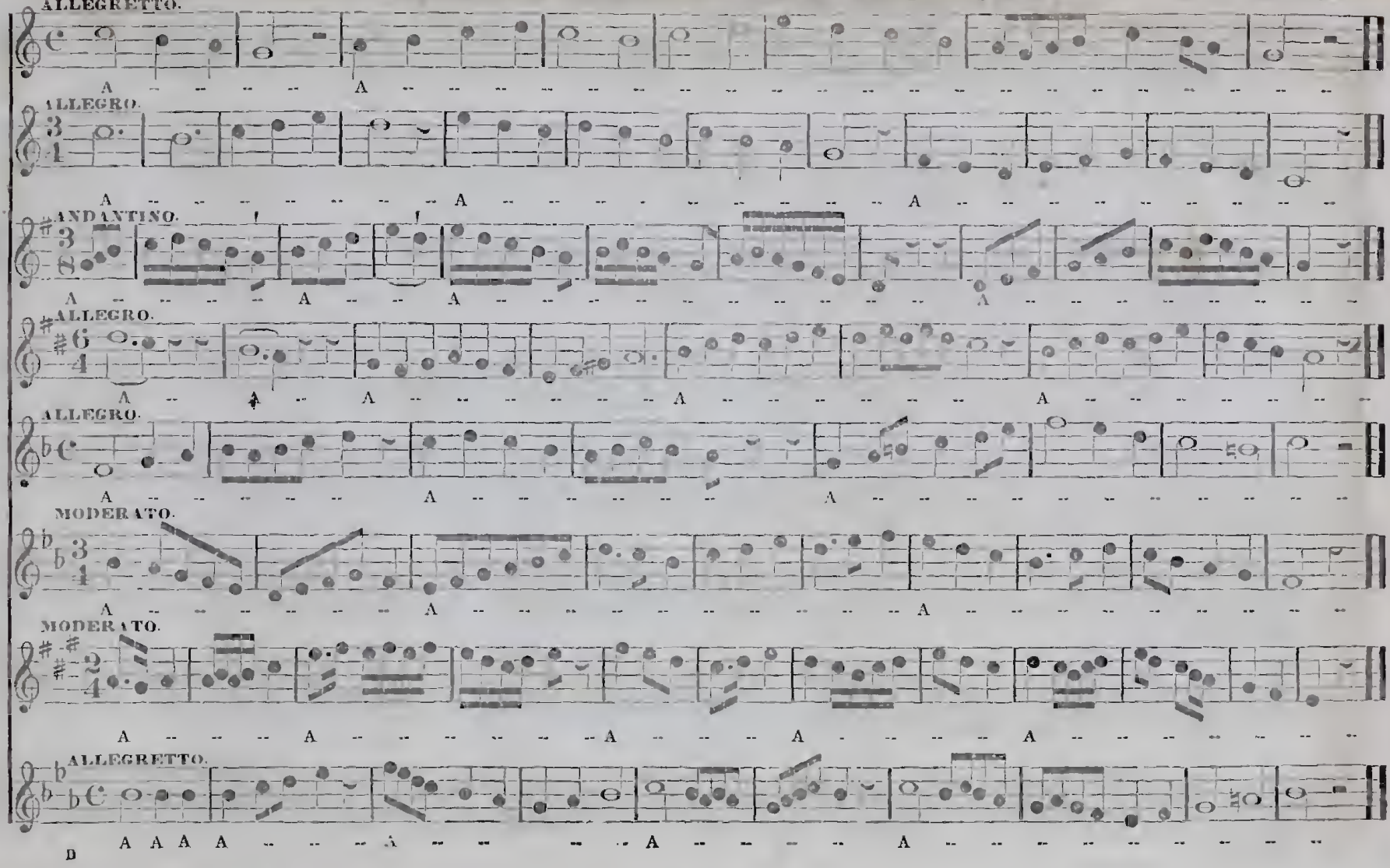


TABLE No. 10. Exercises in general to practice the voice.

Semp. Legato.

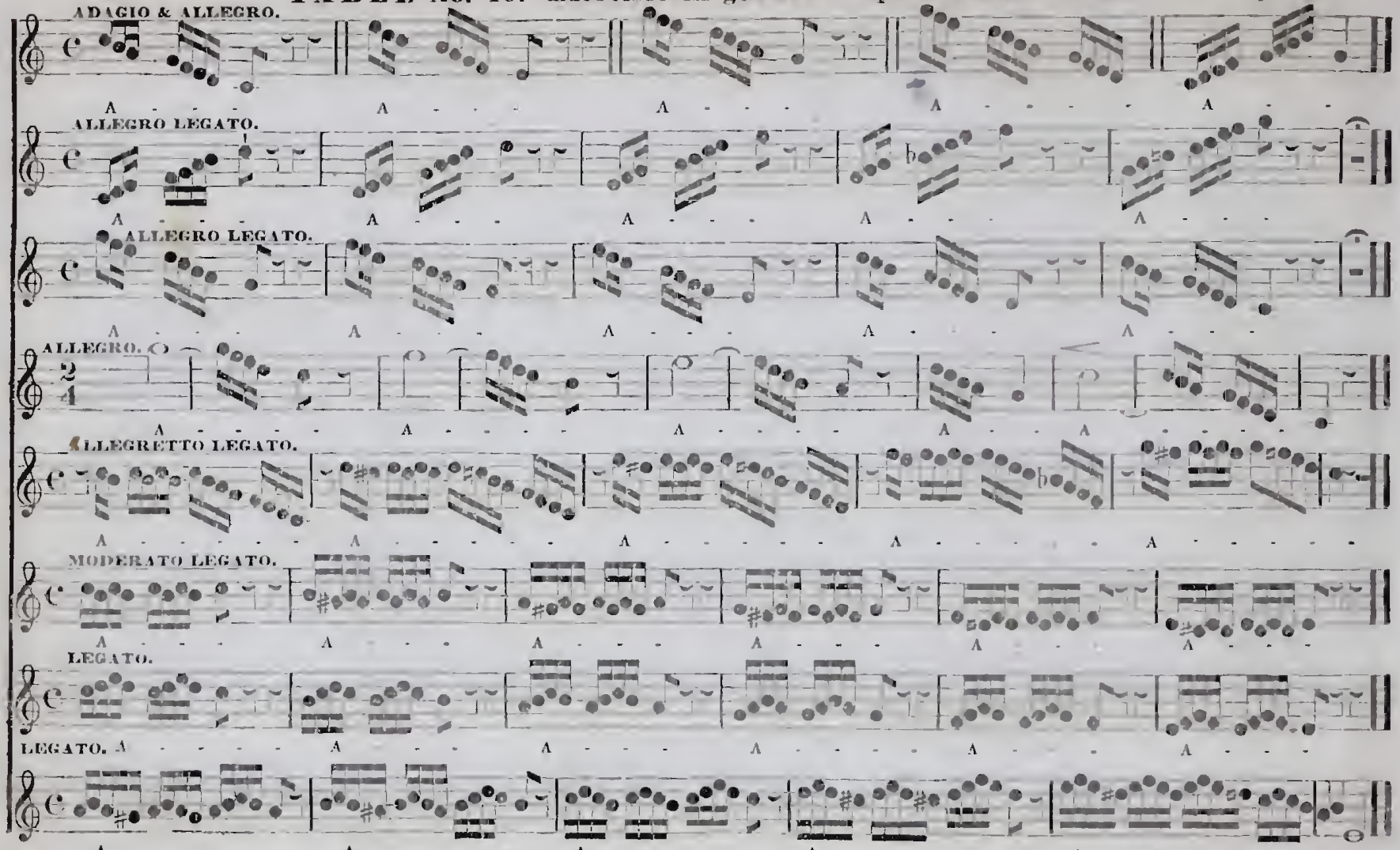
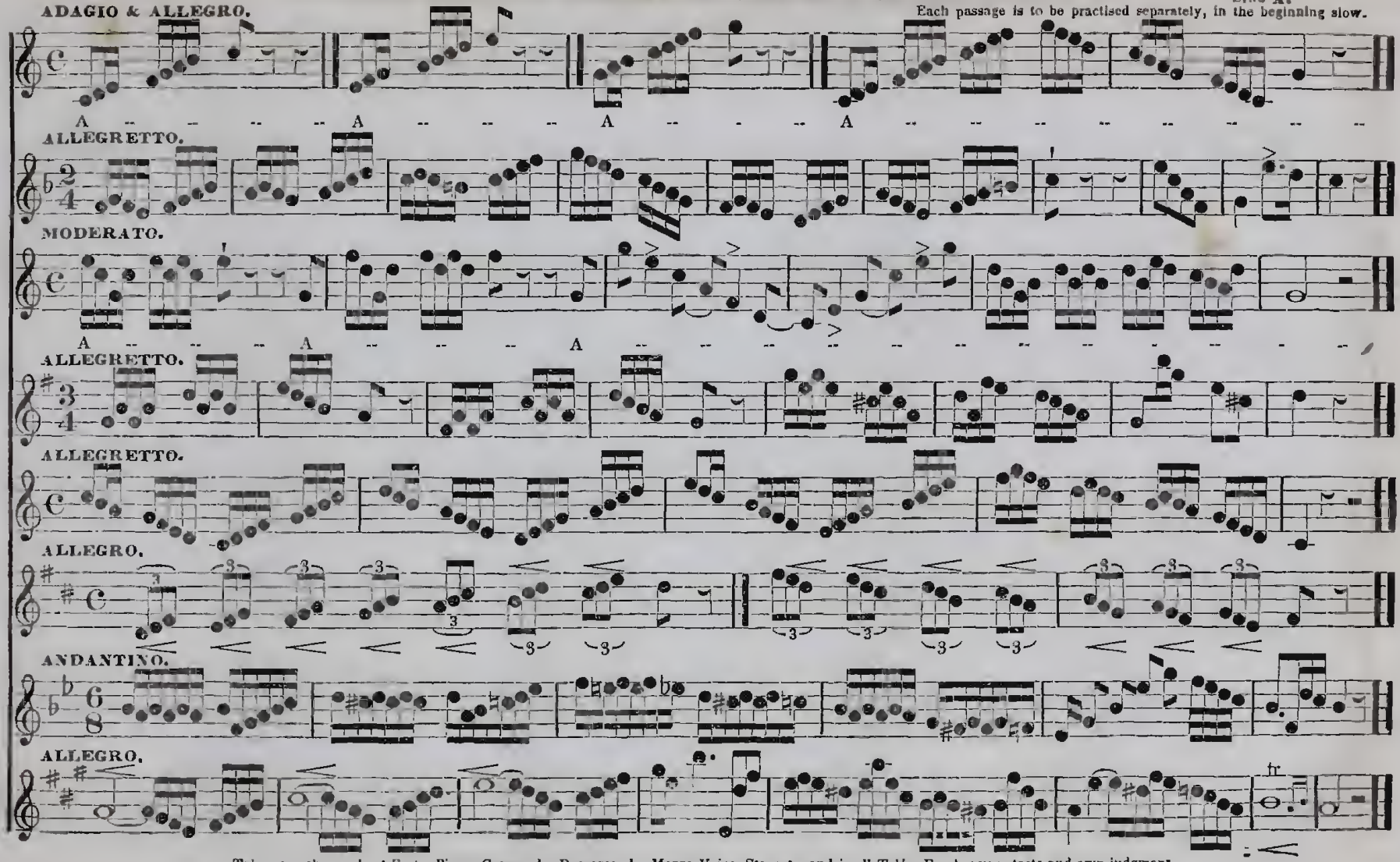


TABLE No. 11. Exercises in general to practice the voice.

SEMP: LEGATO.
SING A.

Each passage is to be practised separately, in the beginning slow.

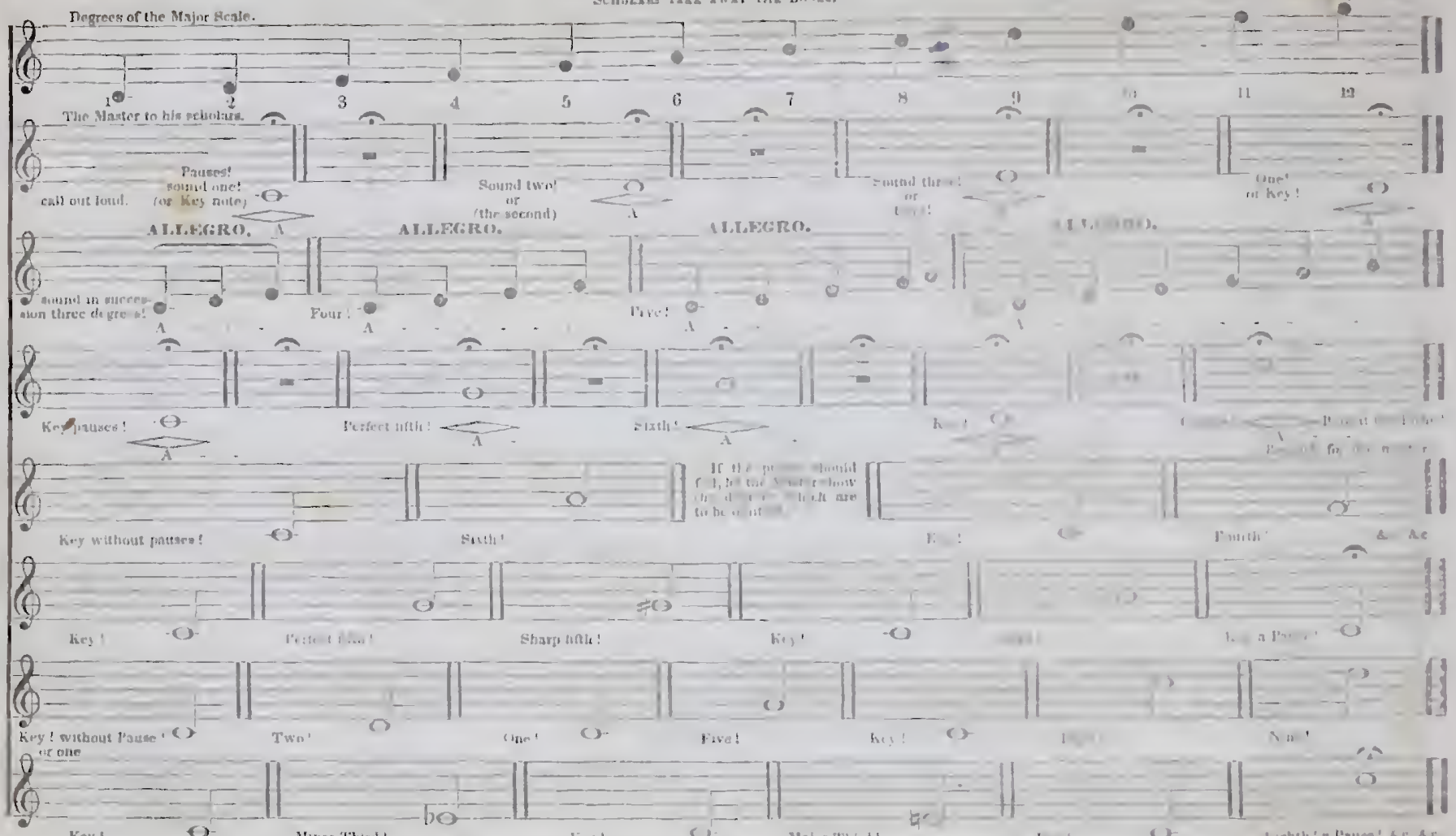


Take your choice about Forte, Piano, Crescendo, Decrescendo, Mezza Voice, Staccato, and *in all Tables* Employ your taste and own judgment

TABLE No. 12. To practise the Intervals.

A VERY IMPORTANT AND USEFUL PRACTISE.

Scholars take away the Books.



Remark. The third line is often to be repeated in fast time, last note short.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

A, signifies, with, for, to, &c.
Accelerando, constantly accelerating in speed.
Adagio, slow ——(*nisi*, but, *non*, not; too much; *molto*, much or very.
A due, *Duetto*, is a composition in two parts, or for two voices.
A Tre, *Terzetto*, *or Trio*, in three parts.
A Quartre or Quartetto, in four parts
Ad Lib., *Ad Libitum*, without strict observ.ion of time, nr at pleasnre.
Affettuoso, affectionately.——*Con Affetto*, with affection, or tender expression
Alla Breve, *or Alla Capella*, ar a C with a line drawn through, signifies two beats in a bar, and is to be performed quick.
Allegrezza, lively.
Allegro, (*or Alla.*) brisk quick.——*Allegro assai*, *di molto*, *agitato*, *vivace*, an increased quickness of *Allegro*.
Allegretto, a little brisk
Allegrissimo, as quick as possible.
Alto, in German, Italian, and French compositions, means always the Second Treble to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.
Andante, a little slow.
Andantino, a little faster than *Andante*.
Amen, yes it will certainly be done, or be it so, or may it be so.
Amabile, amiable.
Amoroso, tenderly.
Animoso, animate.
Anthem, in former times meant a portion of the Scriptures, set to Music; at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3, or 4 voices or parts, or a select piece
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
A tempo, in time; used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.
Aria, an air—song.—*Arietta*, a small air—song.
Arioso or Cantabile, a melodious air.
Bass, the Bass part, and the lowest part in harmony
Bis, twice, or repeat.
Brio, *Brioso*, *Con Brio*, fiery, or with great animation.
Brillante, a brilliant style, or manner of execution.
Cadenza, a close; or a preparation to close, whole or half
Canon, a scientific composition Explanation would be entirely useless without knowing centre-point and fugue There are a great many kinds of canons; pr Ex. *canon simplex*, *canon duplex*, *canon triplex*, *canon apertus*, *canon clausus*, *canon enigmaticus*, *canon circularis*, *canon infinitus*, *canan perpetuus*. Some canons receive their names from certain kinds of imitations, like canon in *Hypodiatono*, in *Epidiatessaron*, in *Epidiapente*, in *Hypodiapente*, in *Epidiapason*, in *Hypodiapason*, &c. &c., perhaps, more than fifty kinds of canons. All such names and expressions, on the top of a canon, have no meaning for performers, except in the canon *circularis*, and *infinitus*, where only one part begins
Cantabile, singing in a pleasing style.
Calando, (*or Calo.*) a diminishment of time and sound, in general
Canto, *Cantus*, the Air, the voice part or the melody
Concertante, is added to a piece where the parts have the melody alternately
Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.
Coda, the close of a composition, or an additional close.
Con fuoco, wild, with fire.
Con, with.
Con anima, with soul—expression
Comodo, like *Allegretto*, commodious.
Con moto, fast
Choral, is a peculiar composition of old Church style, slow movement, written in equal rithmus, (time.)
Crescendo, *or Cresc.*, to swell the sound—*Decrescendo*, *or Decresc.*, to diminish the sound.
Chromatic, a term given to a succession of semitones, in relation to melody or harmony.
Da Capo, (*D. C.*, *or D. Cp.*) to repeat certain strains, or from the beginning, unto the *Fine*, (*End.*)
Dal Segna, (*D. Sg.*) from the sign.
Diminuendo, (*Dim.*) gradually slower, diminishing.
Divoto, solemn or devout.
Dirge, a piece composed for funeral occasions.
Dolce, sweetly or soft.
Doloroso, *con dulce*, melancholy or dolorous.
Duo, *Duetto*, for two parts, with or without accompaniments of an orchestra.
Duolo, *con duolo*, with pain, sorrow.
E. and, as *moderato e flebile*, moderate and complaining.
Expressivo, expressinn, expressive.
Fagotto, Bassoon—also a stop on the Organ.
Falsetta, *or voce di testa*, Head voice; produces the higher tones; is of a more delicate, and soft sound, artificial, and seems to originate from the throat.
Exalto, sublime
Finale, the last part.
Fine, the end.
Forte, *or F.* loud
Fortissimo, *or FF.* very loud.
Sforzando, *or F.*, with force, emphasis.
Fuga, *or Fugue*, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of Fugues.
Fuga ricercata, *fuga libera*, *fuga saluta*, *fuga sciolta*, *fuga recta*, *fuga retrograda*, *fuga per augmentationem*, *fuga per diminutionem*, *fuga per arsin et thesin*, in relation to the Theme *fuga composita*, *fuga incomposita*, *fuga authentica*, *fuga plagalis*.) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different canons.
Grave, very slow and serious.
Gracioso, graceful
Gustoso, *or con gusto*, with taste
Hallelujah, Hebr lang signifies praise the Lord.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Innocentment, Innocent
Interval, the distance between any two tones.
Interlude, an instrumental passage introduced between.
Largo, slow—slower than Adagio.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Larghetto, pretty slow.
Lagrimoso, Lamentabile, Lamentoso, lamenting.
Legato, slurring the notes together.
Lento, slow, like Adagio.
Lentando, rallentando, ritardando, gradually retarding.
Lasteso tempo, in the same time.
Ma, but.
Major, the correspondent major key, or major in general.
Marato, diminishing.
Marcato, well marked, or accented.
Majestoso, majestic.
Melody, the highest part, principal part, air.
Mesto, mourning
Men, less—*men forte*, less strong.
Men vivo, with less spirit.
Messa di voce, swelling and diminishing the strains or sounds.
Mezzo, half, *mezzo forte*, (*MF*) half loud (*MP.*) half soft.
Minore, the correspondent minor key, or minor in general.
Moderato, moderately.
Molto, much.
Morendo, dying away.
Motetto, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.
Non, not.
Nota Sostenuta, passing quickly from *piano* to *forte*, and from *forte* to *piano*.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances
Organo, Organ
Pastorale, in a natural, (pastoral) style.
Patetico, pathetical, grand, passion, effect.
Parlanto, more speaking than singing.
Piano, (*P.*,) soft, (*MP.*,) half soft.
Pedal, that part of the Organ, played with the feet.
Perdendo, Perdendosi, losing itself.
Piacere, a piacere, at pleasure.
Pianissimo, (*PP.*,) very soft.
Pietoso, soft, hasty
Più mosso, quicker—*più presto, stretto*, the same.
Più, more—*più Allegro*, more lively—*più forte*, louder. *più tosto Andante*, rather a little slower.
Poco, poco à poco, by degrees, *poco à poco crescendo*, to swell the sound by degrees.
Pomposo, grand, pompous.
Portamenta di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.
Presto, quick—*Prestissimo*, very quick.
Primo, the first part.
Quartetto, a composition consisting of parts, each of which occasionally takes the melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Quasi, nearly as.
Rallentando, Ritartando, to diminish the time and sound gradually.
Recitativo, a sort of musical declamation, having to each syllable, a musical sound.
Risoluto, resolute, resolved, decided.
Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle contenuelle.*
Secondo, the second part.
Semi Chorus, half the Choir or voices.
Segue, or (*Seg.*) go on to the following.
Sempre, or Semp., always, throughout the piece.
Senza, without—*Senza replica*, without repetition.
Scrioso, serious.
Siciliano, a more slow movement, in general written in 6-4, or 6-8 time, like *pasterale*.
Smorzando, becoming extinct.
Soave, sweet.
Solo, for a single voice, (part,) *Soli*, for single voices in more parts.
Sopra, above—*come sopra*, as above.
Soprano, for a high *Treble* voice, signifies *Treble* voices in general.
Sostenuto, or Sost, dwelling upon notes, in giving them a peculiar expression.
Sotto voce, middling strength of sound.
Spiceato, distinct.
Spirituoso, or con spirito, with spirit.
Staccato, or Stoccato, (*Stacc.*,) short and distinct
Stretto and Stringendo, pressing the time faster.
Stringendo, pressing, hurrying on.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Syncopatio, is a slurring of the notes contrary to the natural accent.
Tasto Solo, (*T S*) signifies in *unison, all unisono;* in compositions for the Organ, signifies it without the Pedal Base.
Tacit, be silent.
Tardo, slowly
Tanto, very.
Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo Secondo*, the time of the second movement
Tando, slow
Tempo gusto, like *moderato*, but not so serious.
Tenore, con tenerezza, tenderly, with tenderness.
Tenuto, like *Sostenuto*, (*Ten.*,) sustain the tone with equal strength
Tenore, Tenor, a high male voice, the third part in compositions for four parts
Timoroso, alarmed, timorous.
Trio, a composition for three parts.
Trillo, Shake, moving two successive tones constantly, and quickly after
Tutti, (*T. or Tutt*) all together.
Un poco, a little.
Unisono, Unison, sounding alike, in one or more octaves
Veloce, quick.
Verse, one voice to a part.
Vivace, or viro, a quick movement.
Vivacissimo, very quick
Volta prima, the first time.
V. S. Volti Subito, si volti, Verte, turn, turn quickly.
Vigoroso, strong, vigorous.
Voce, the voice.
Voce di petto, chest voice.
Voce di testa, head voice.
Zelo, ardent, zealous.

THE

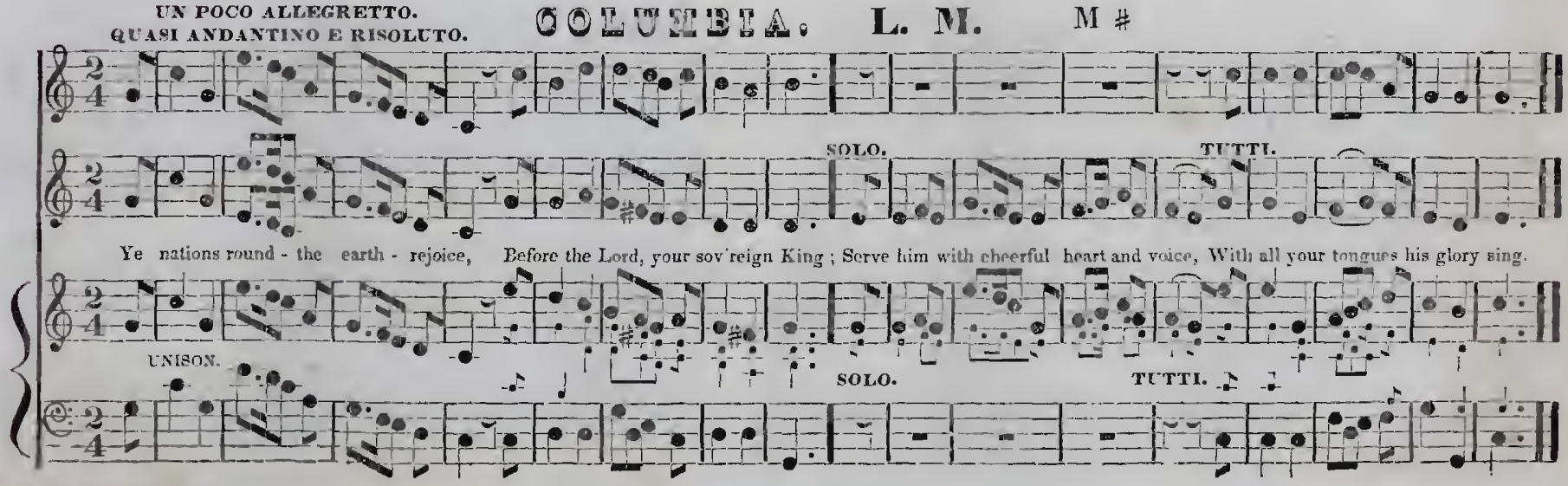
Ancient Lyre,

OR

Boston Professional Musical Society's Collection

OF

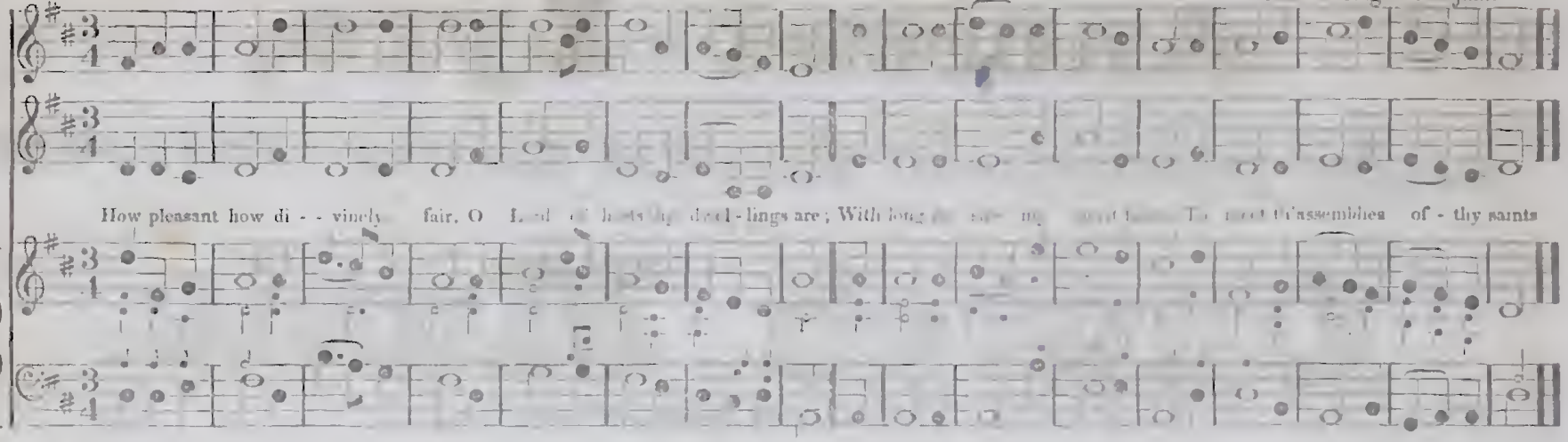
Church Music.



ALLEGRETTO.

ELENDON. L. M. M ♯

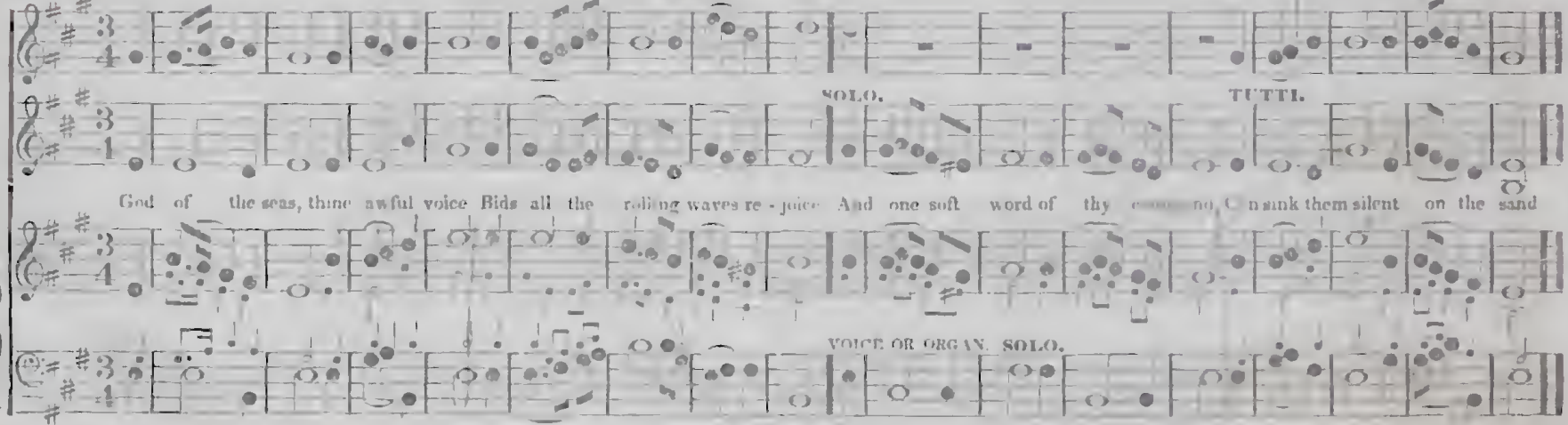
Giardini.
Not an original Hymn.



ALLEGRO.

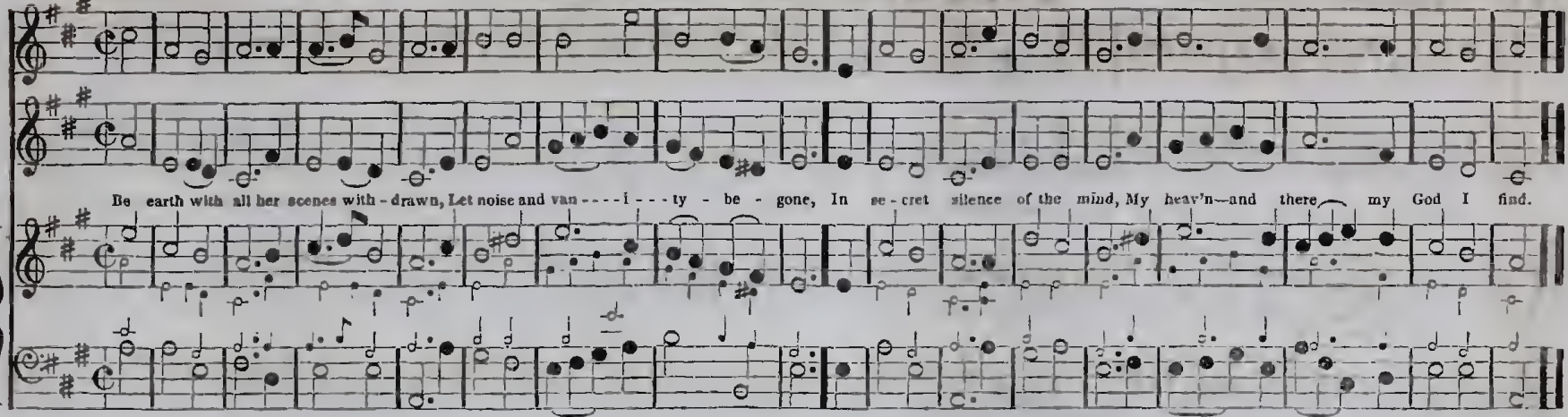
SCONSFIELD. L. M. M ♯

Stanley.



ALLEGRO.

COSTELLOW. L. M. M

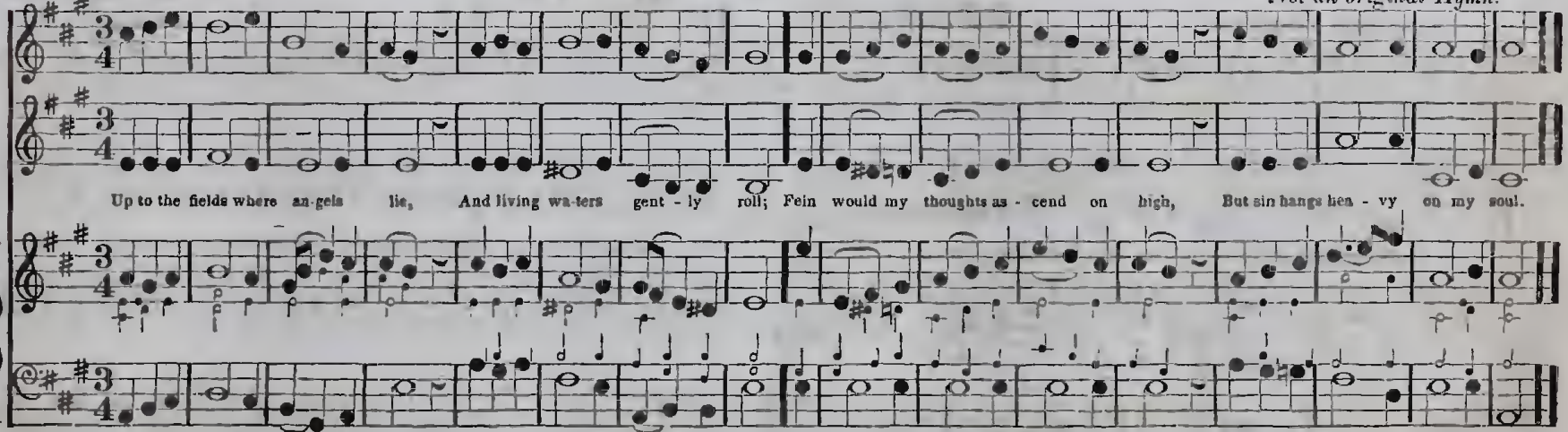


ALLEGRETTO.

BOWEN. L. M. M

Haydn.

Not an original Hymn.

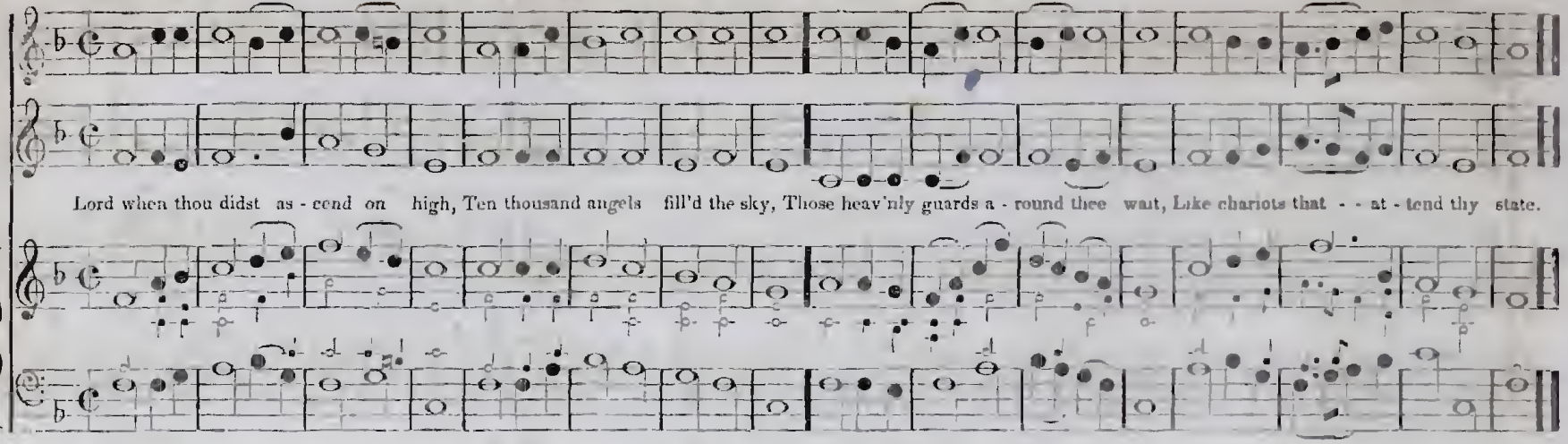


ALLEGRO MODERATO.

DUKE STREET. L. M.

M #

Hutton.



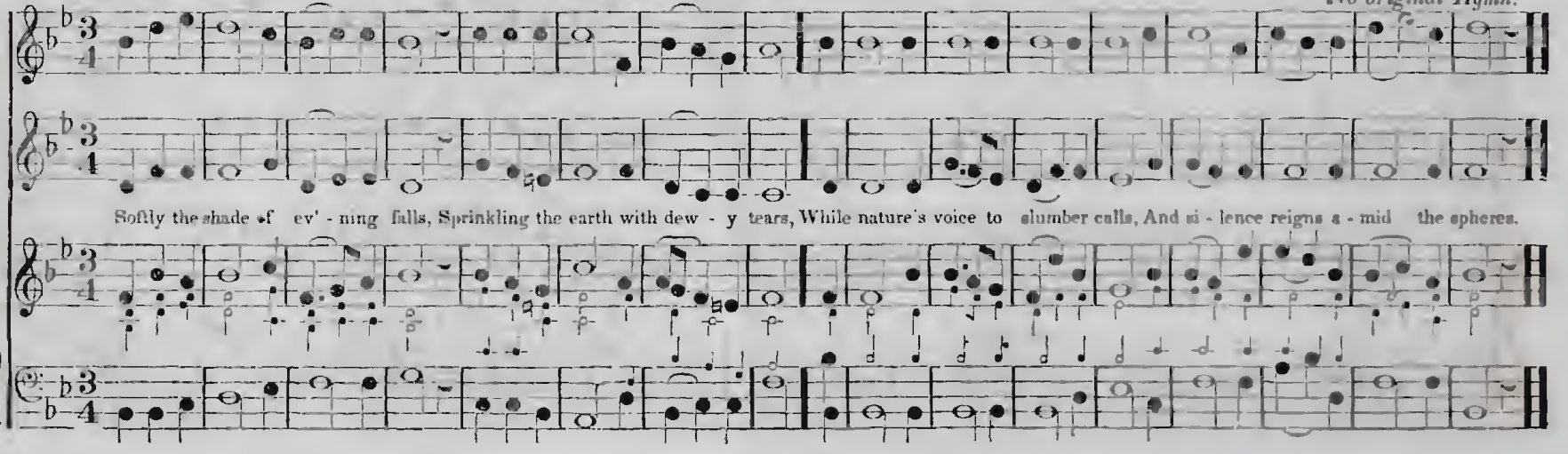
ANDANTE AMORoso.

GERMANY. L. M.

M #

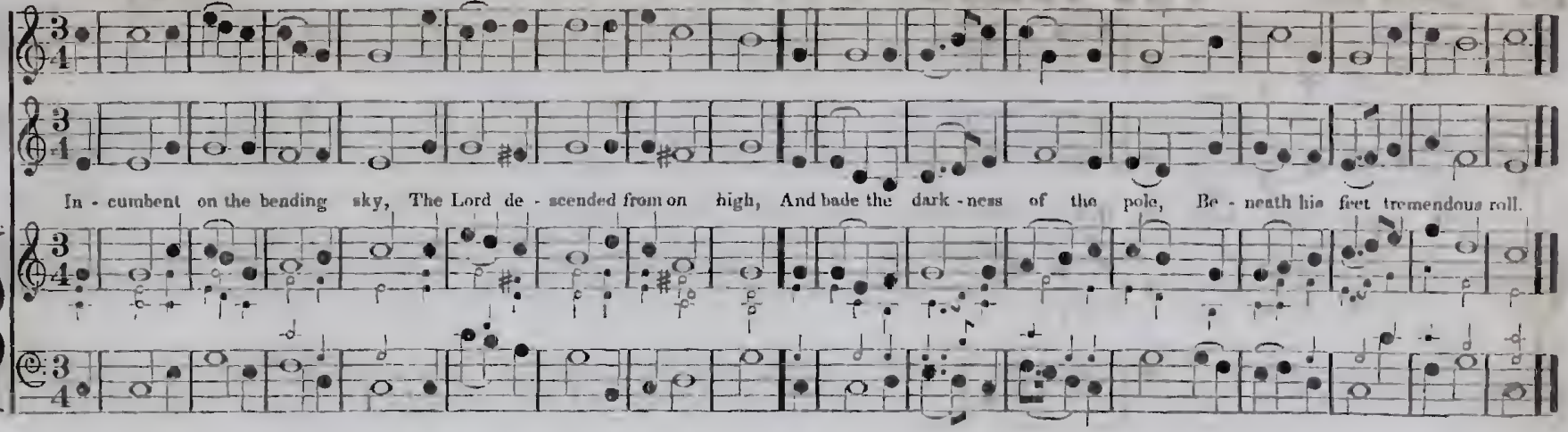
L.V. Beethoven.

No original Hymn.



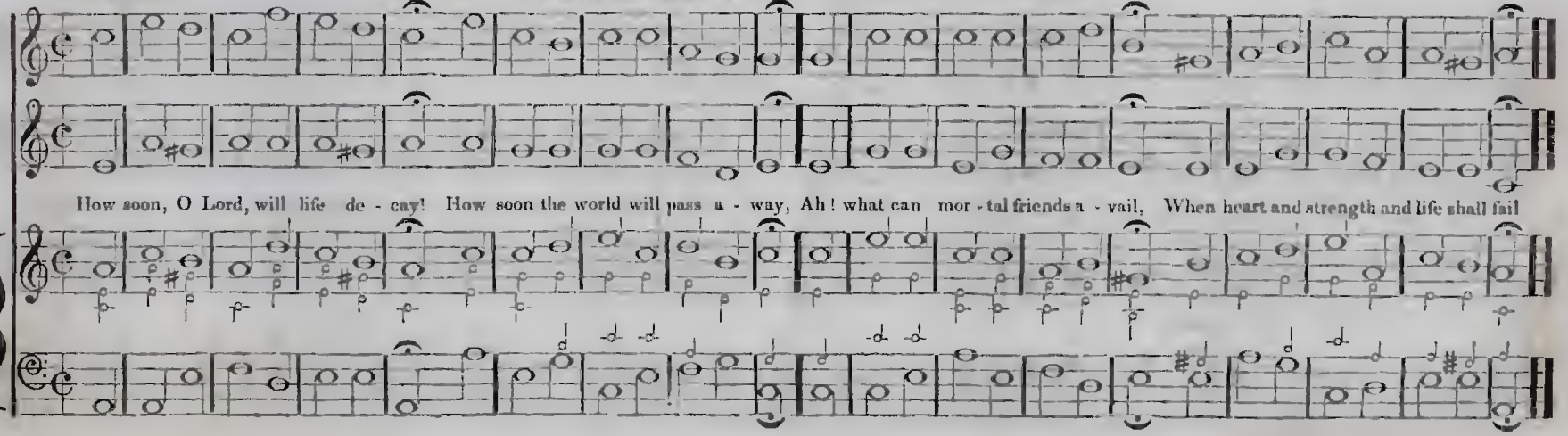
ALLEGRO.

WINCHELSEA. L. M. M♯



CHORAL.

HAMSTER. L. M. M♭

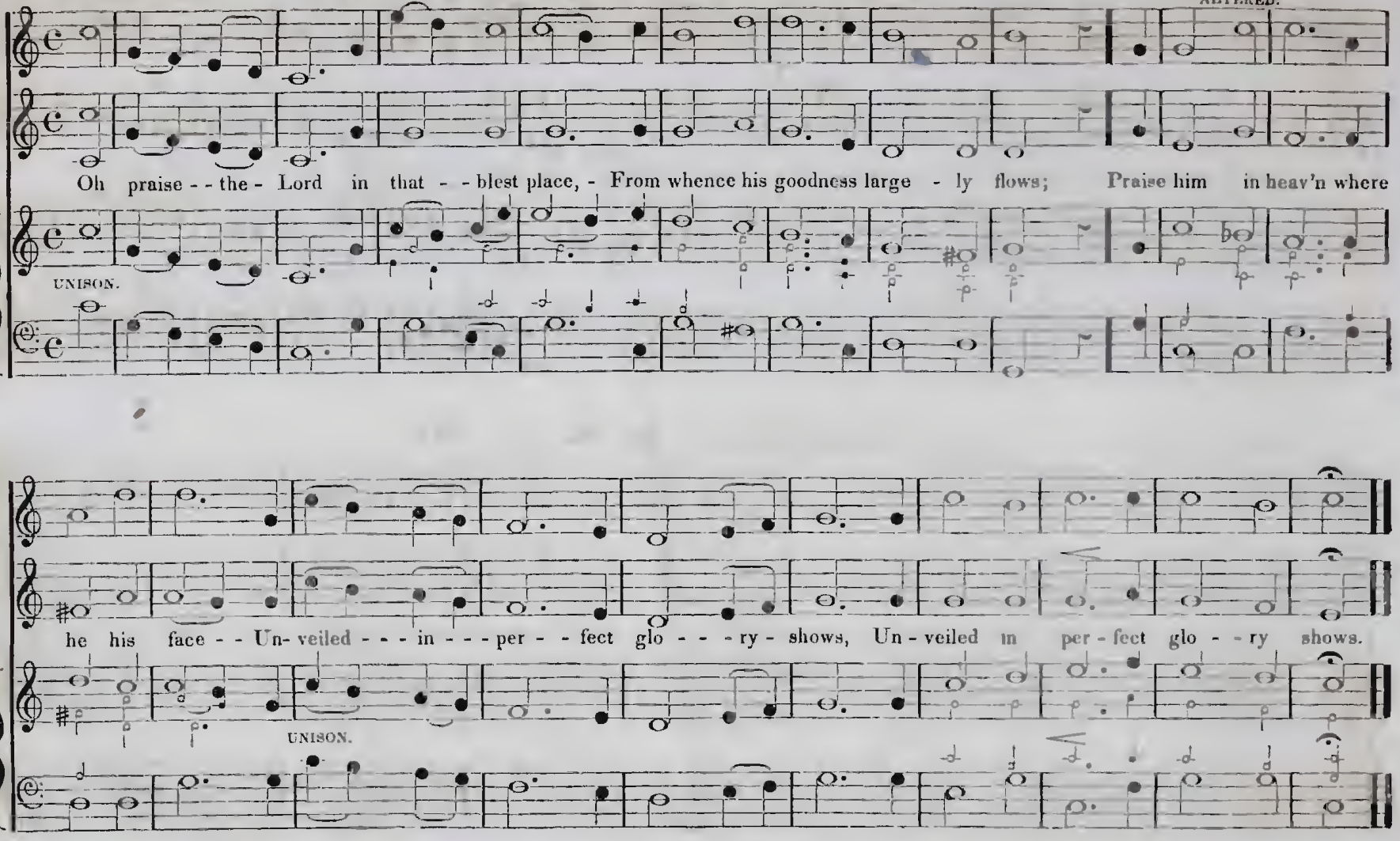


ALLEGRO ASSAI.

THE SEAMAN'S SONG. L. M.

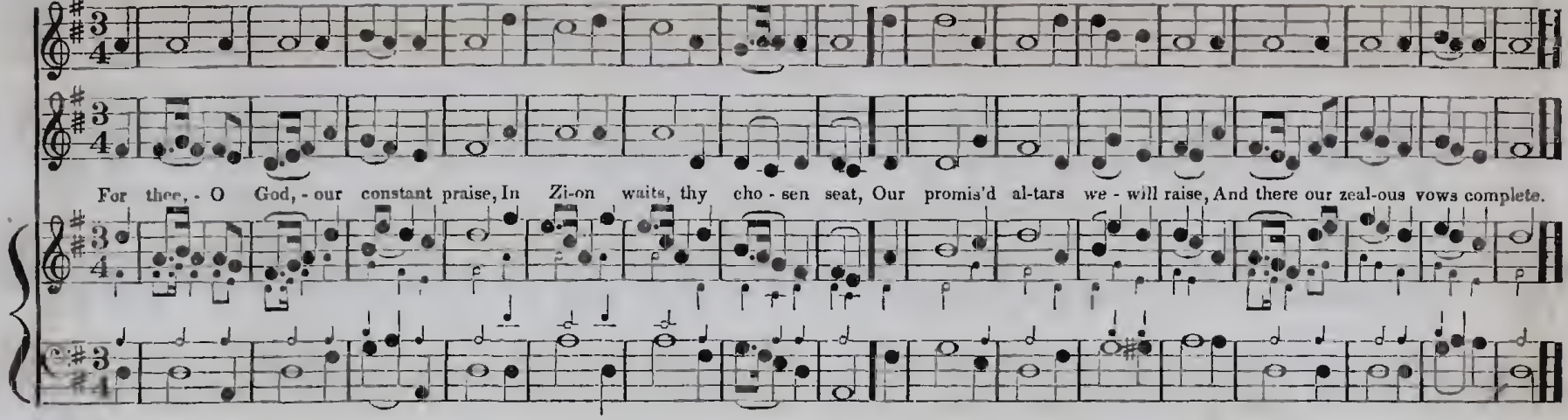
M #

T. William's Coll.
ALTERED.



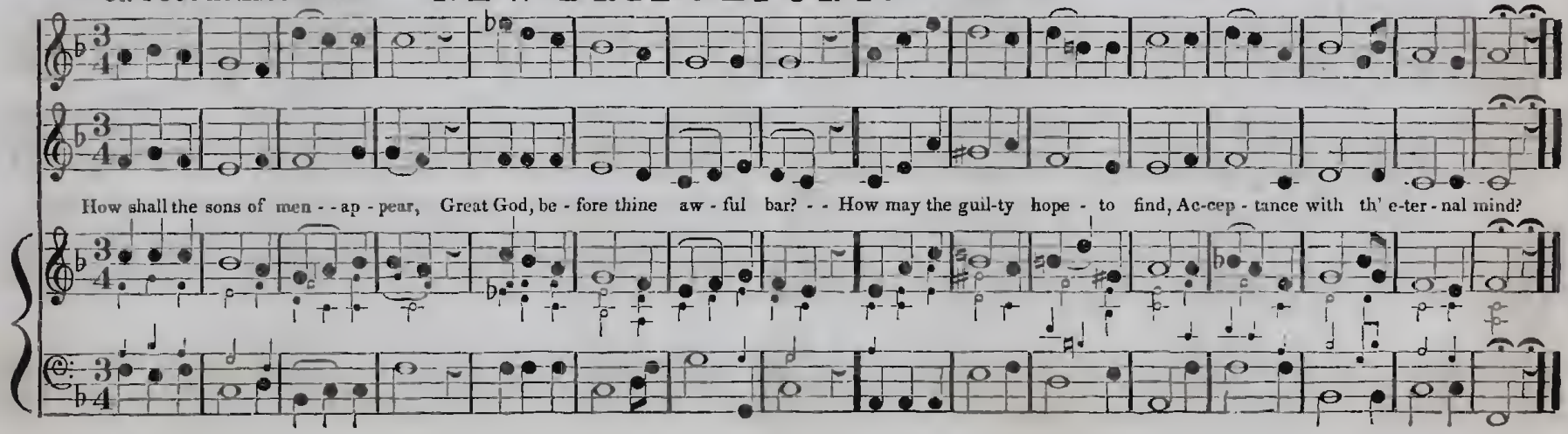
ALLEGRETTO.

NEW SABBATH. L. M. M

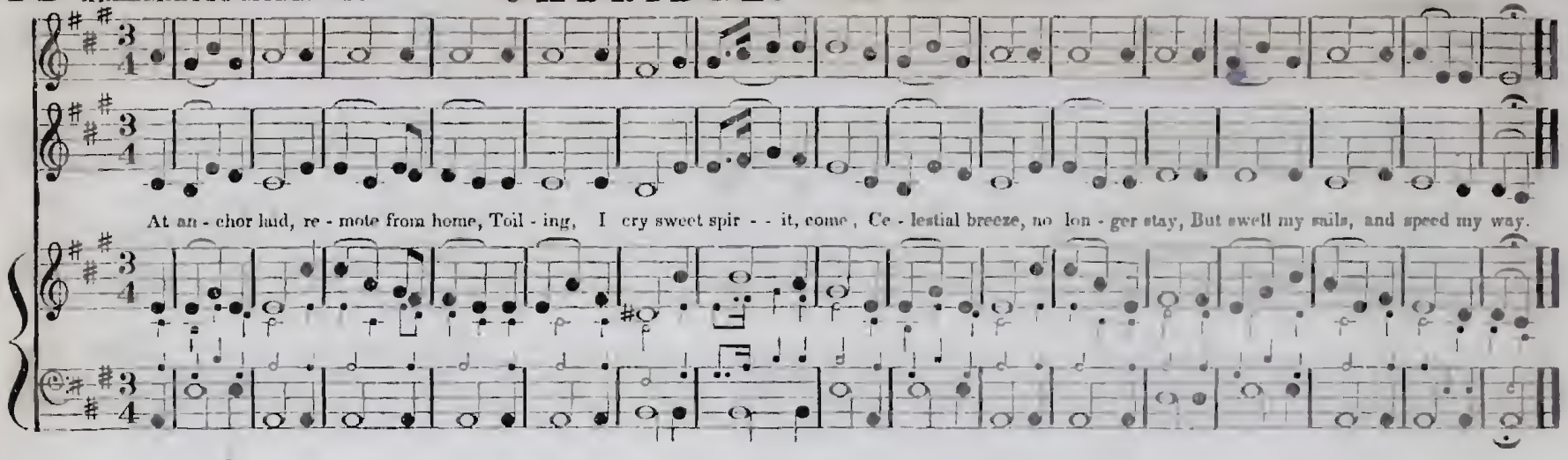


UN POCO ALLEGRETTO.

NEW BRIDGEPORT. L. M. M

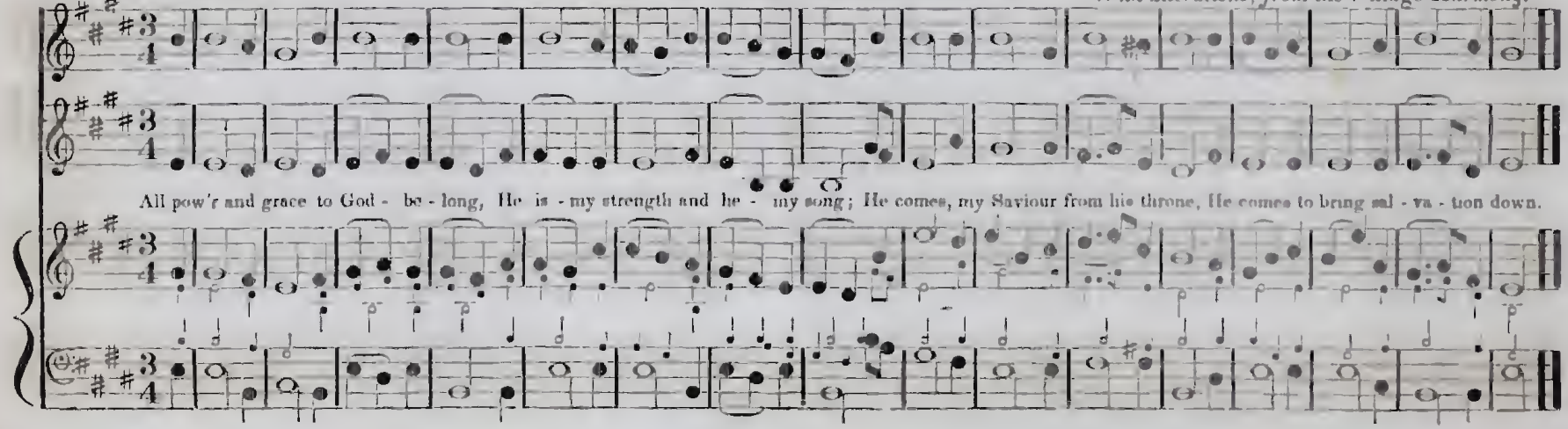


14 ALLEGRETTO MODERATO. **UXBRIDGE. L. M.** M #



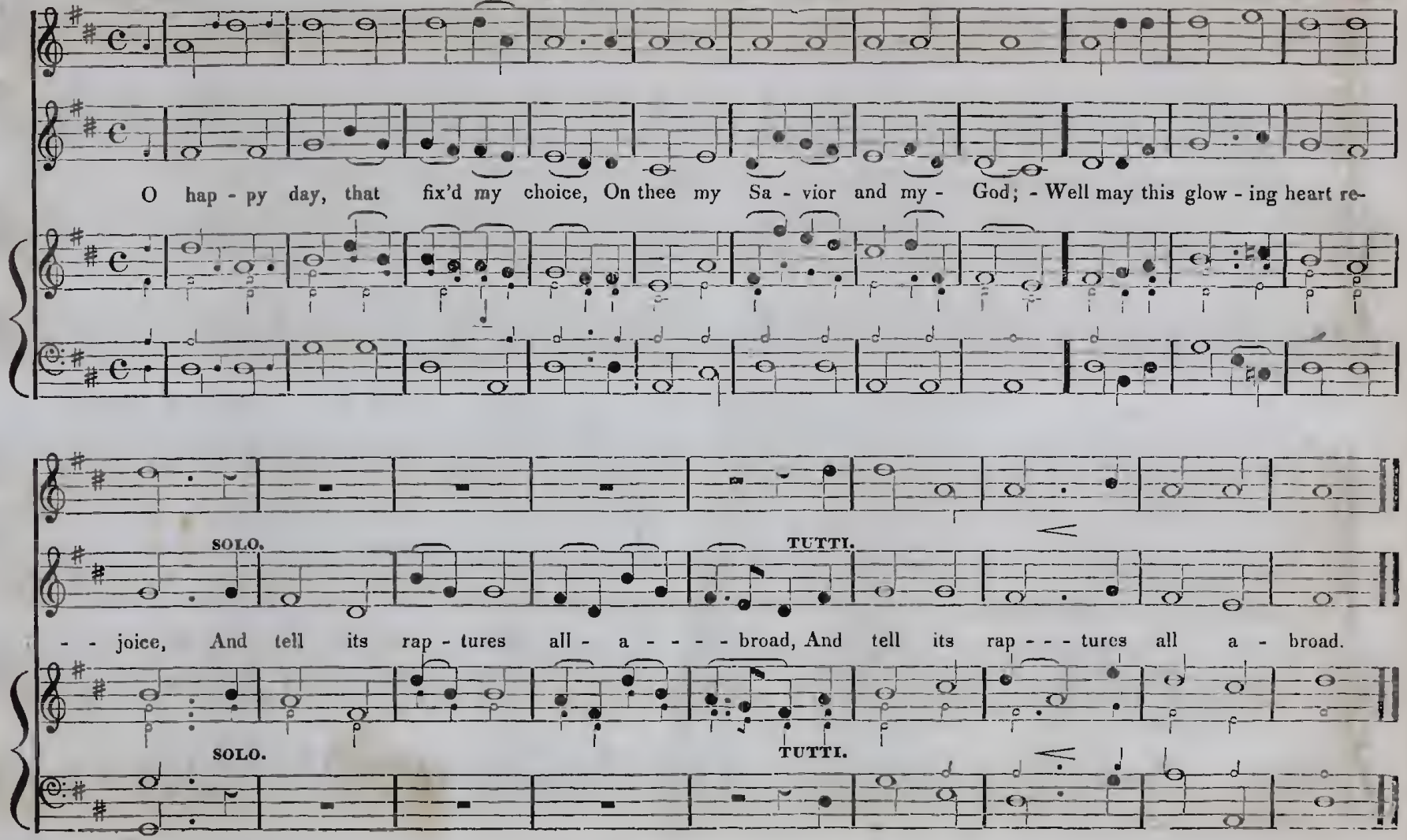
ALLEGRETTO. **MUSIC. L. M.** M #

Dr. Arne.
With alterations, from the Village Harmony.



ALLEGRO.

CAMDEN. L. M. M

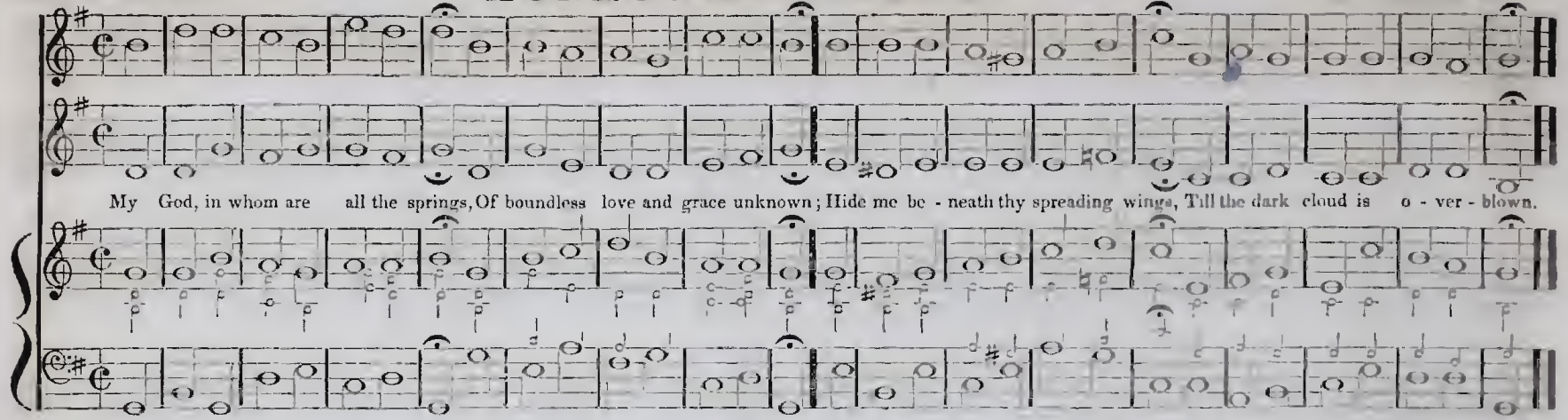


CHORAL.

MONMOUTH. L. M.

M #

M. Luther.

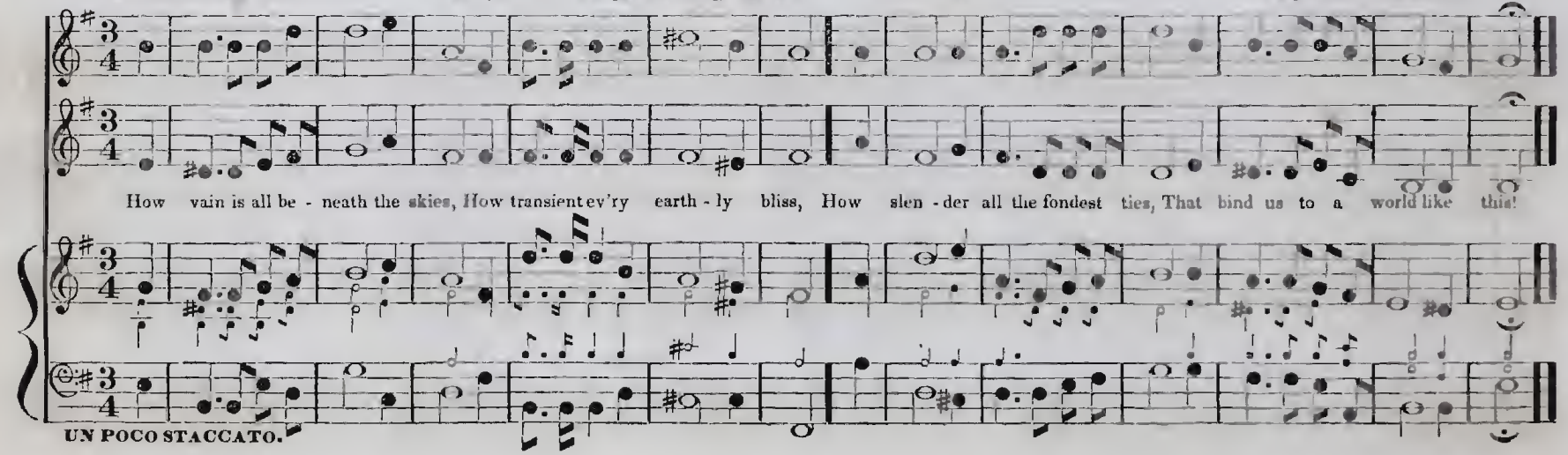


ALLEGRO MODERATO.

NEW BALSTON. L. M.

M b

Hymn Chant.

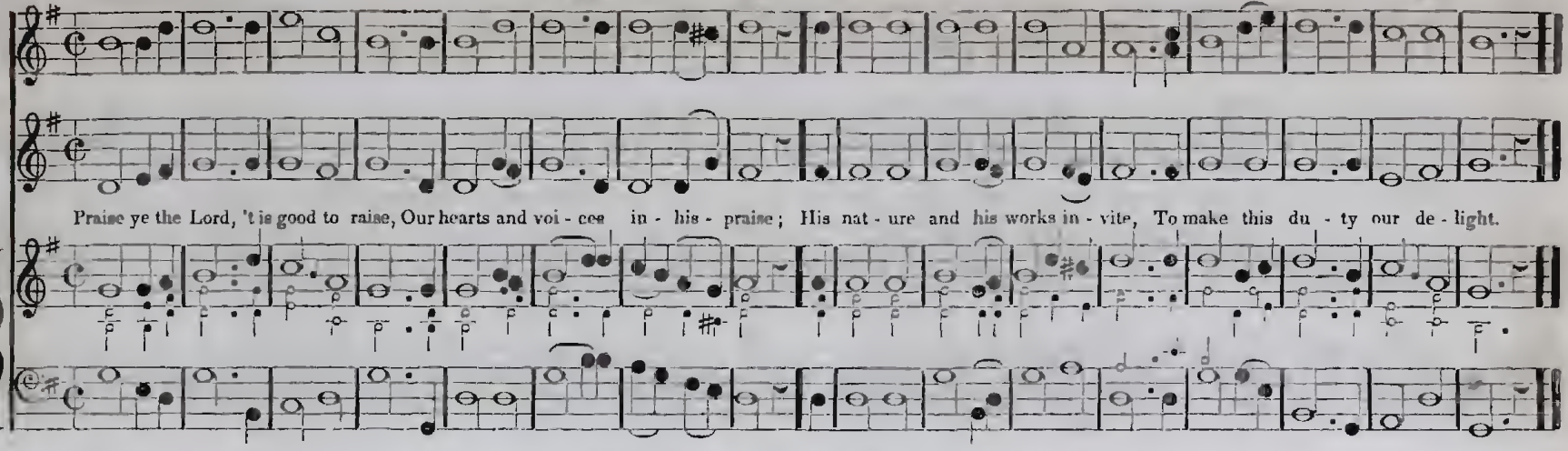


UN POCO STACCATO.

ALLEGRO ASSAI.

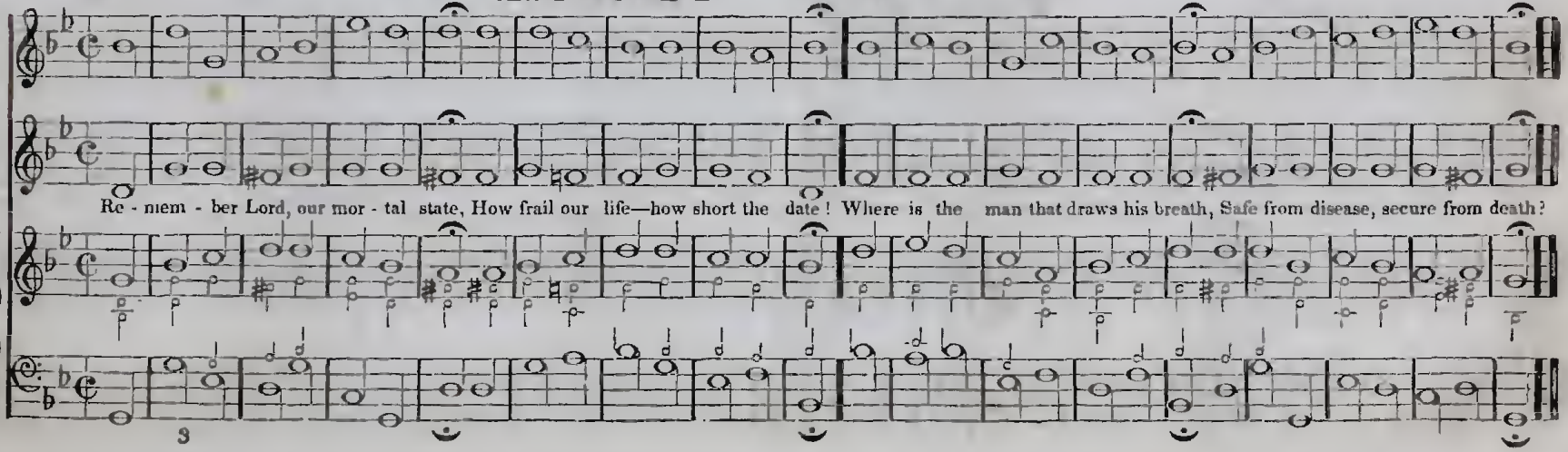
PARIS. L. M. M ♯

Billings.



CHORAL.

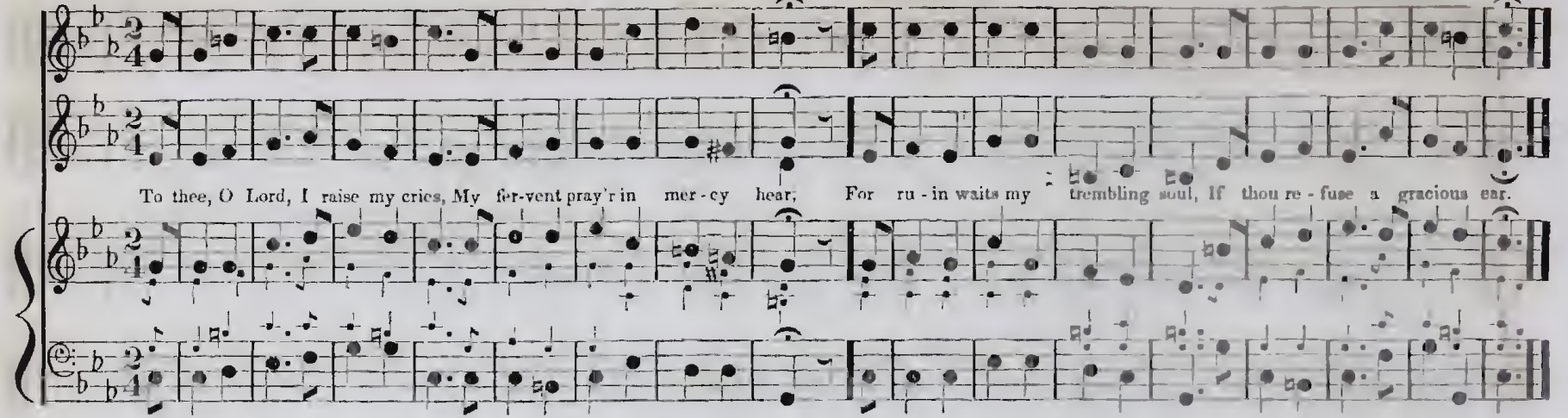
ARNSTADT. L. M. M ♭



UN POCO ADAGIO.

GILMORE. L. M.

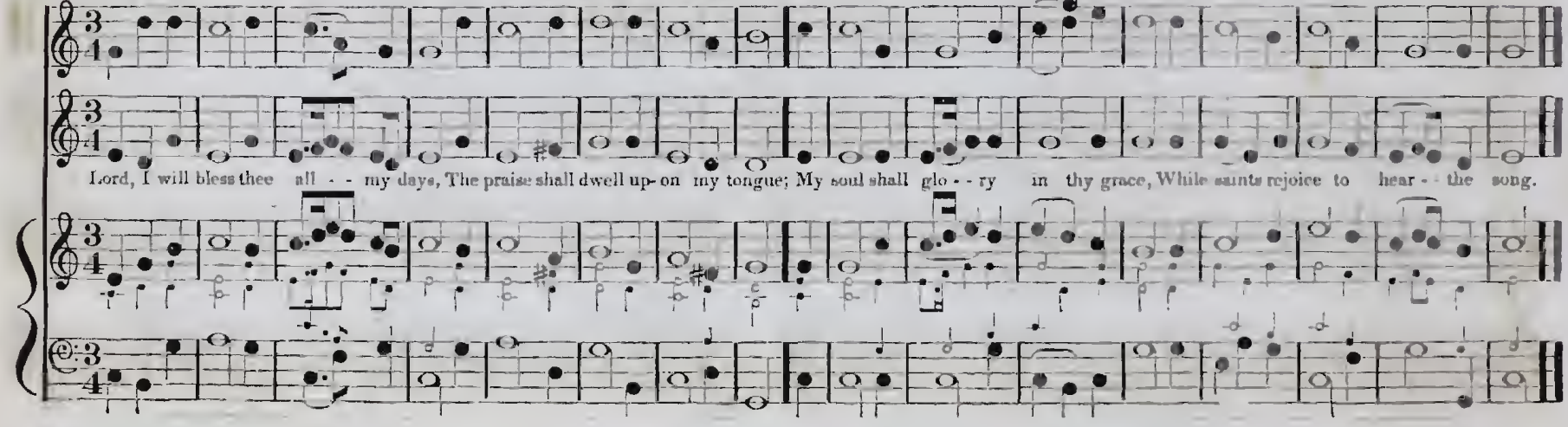
M b



UN POCO ALLEGRO.

NORFOLK. L. M.

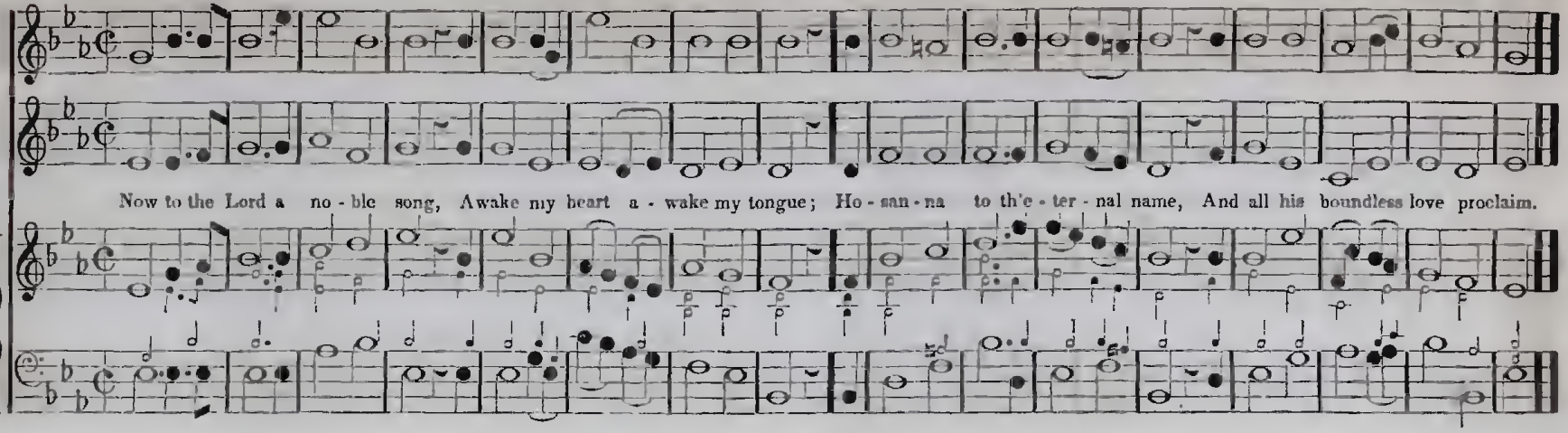
M #



ALLA CAPELLA.

TRURO. L. M. M

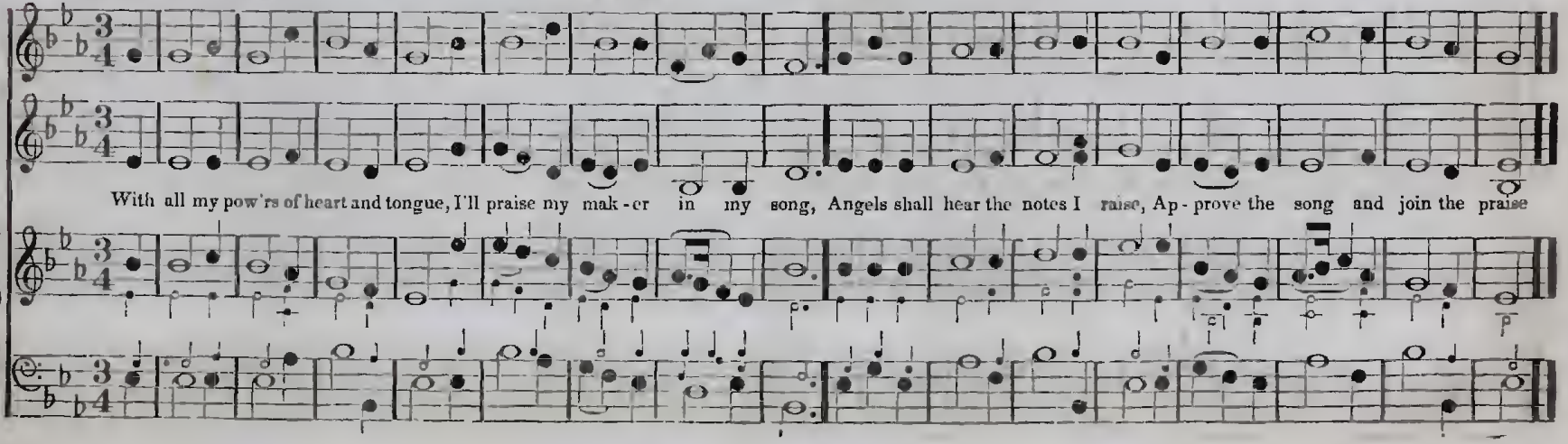
Dr. C. Burney.



UN POCO ALLEGRO.

LUTON. L. M. M

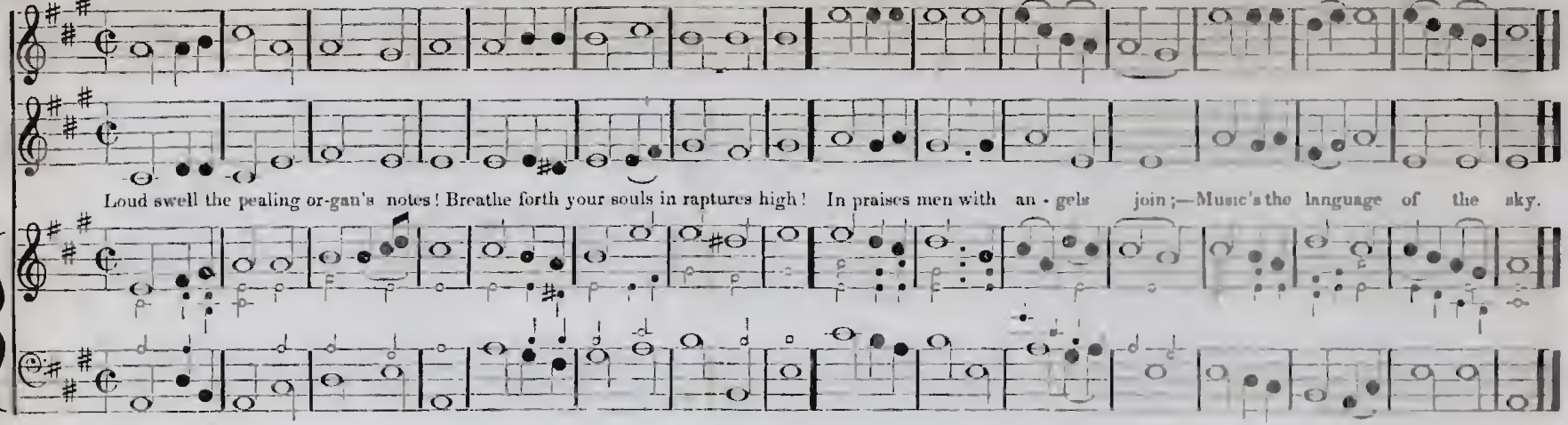
Burder.



ALLEGRO.

ELLENTHORPE. L. M. M

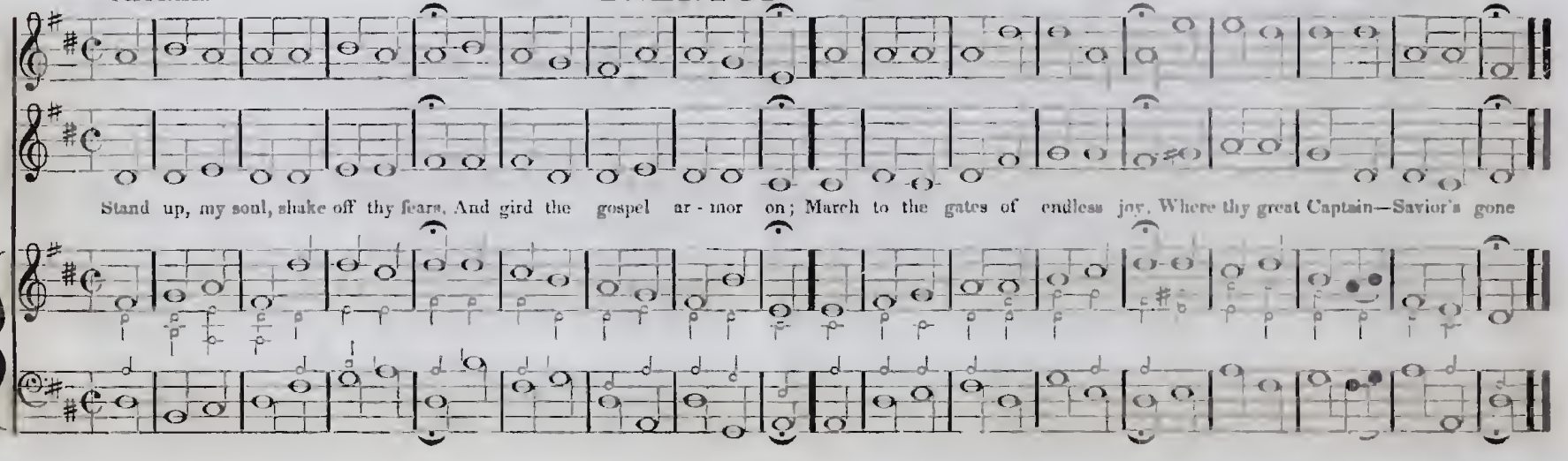
Linley.



CHORAL.

TRENTON. L. M. M

W. Shield.



ALLEGRETTO.

PARK STREET. L. M. M#

Venua.
No original Hymn.

2d. TREBLE.

Hark! how the cho - - ral song - - of heav'n, Swells full of peace and joy - - - a - - - - bove.

Hark! how they strike their gol - den harps, And raise their tune - ful notes - - of love, And raise their tune - - ful notes of love.

UN POCO ALLEGRETTO.

CUMBERLAND. L. M. M

Carey.

SOLO.
2d. TREBLE OR TENOR.

TUTTI.

My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - er bless; Of all his - - fa-vors mind-ful - prove, And still thy grateful hand con-fess

SOLO.

TUTTI.

ALLEGRETTO MODERATO.

BATH. L. M. M

Oh let me, gracious Lord, ex - tend, My view to life's ap - proaching end! What are my day's?—a span their line, And what my age compared with thine.

ALLEGRETTO.

ZION'S HYMN. L. M. M

SOLO. TUTTI.

Je - sus de - mands the voice of joy, Loud through the land let triumph ring; His hon - ors should your songs em - ploy, Let glorious praises hail the king.

SOLO. TUTTI

UN POCO STACCATO.

ALLEGRETTO MODERATO.

ZION'S CHANT. L. M. M # Hymn Chant.

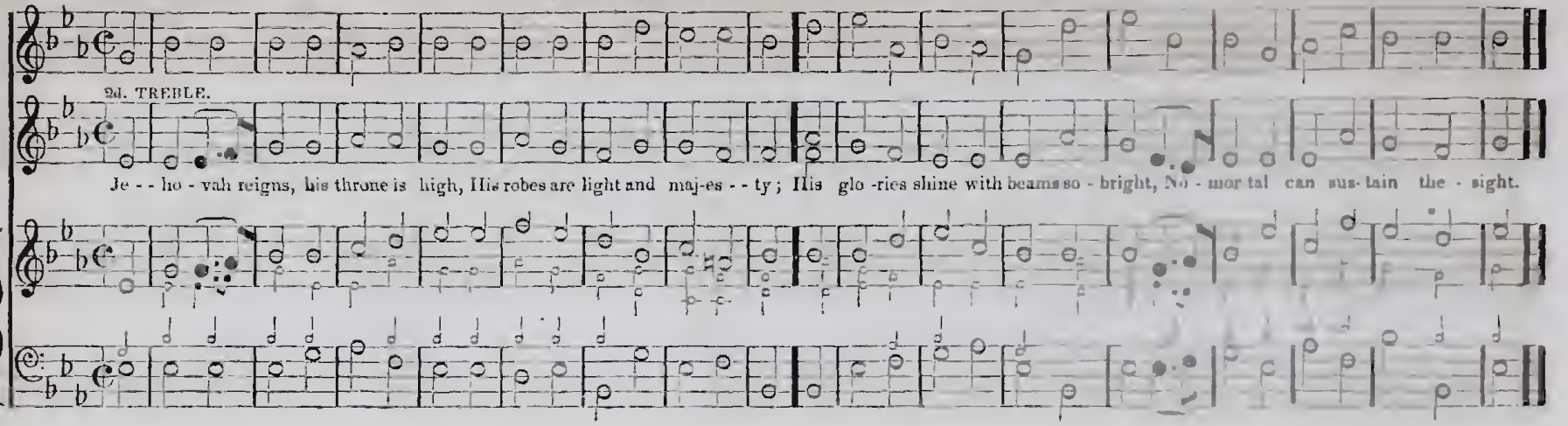
When we, our wearied limbs to rest, Sat down by proud Eu - phrates' stream, We wept with doleful thoughts op - prest, And Zi - on was our mournful theme.

CHORAL STYLE.

TIMSBURY. L. M.

M #

I. Smith.

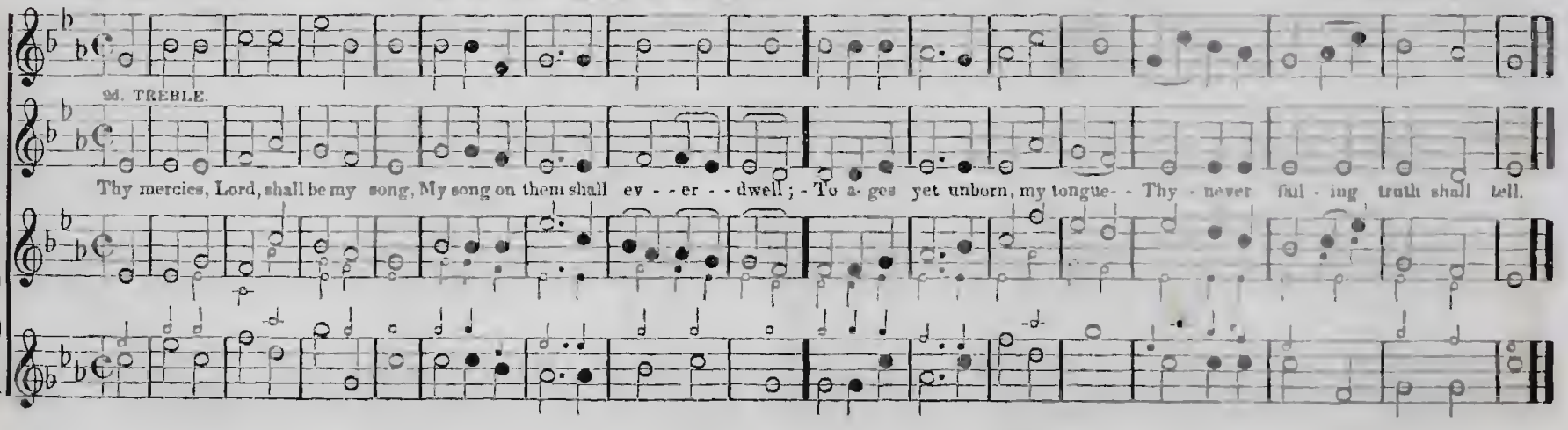


CHORAL STYLE.

NEW-MARKET. L. M.

M #

Dr. Wainwright.

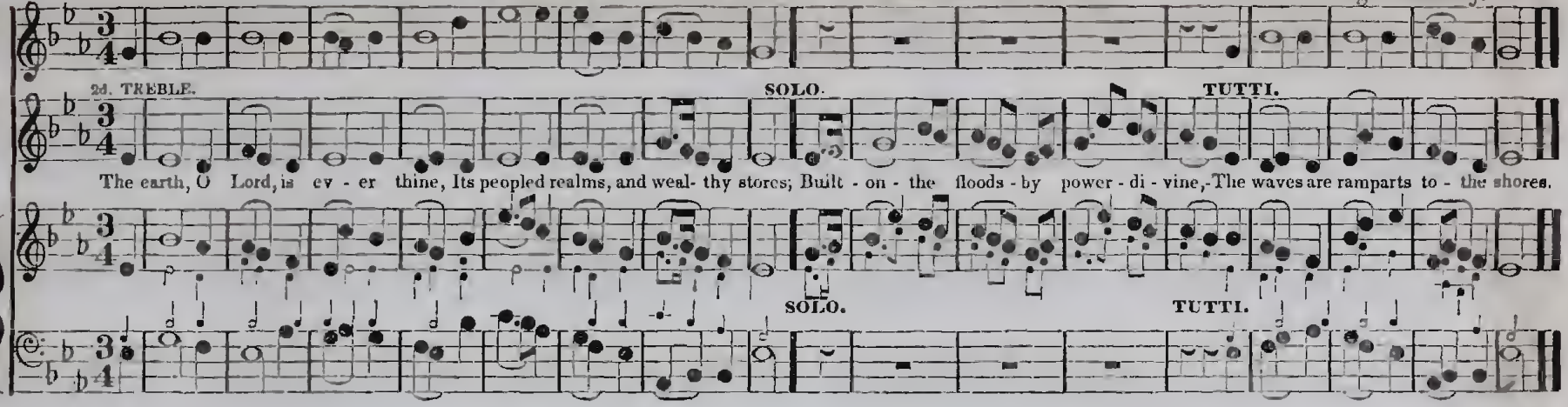


ALLEGRO MODERATO.

MORNING HYMN. L. M.

M #

Costellow.
From the Village Harmony.

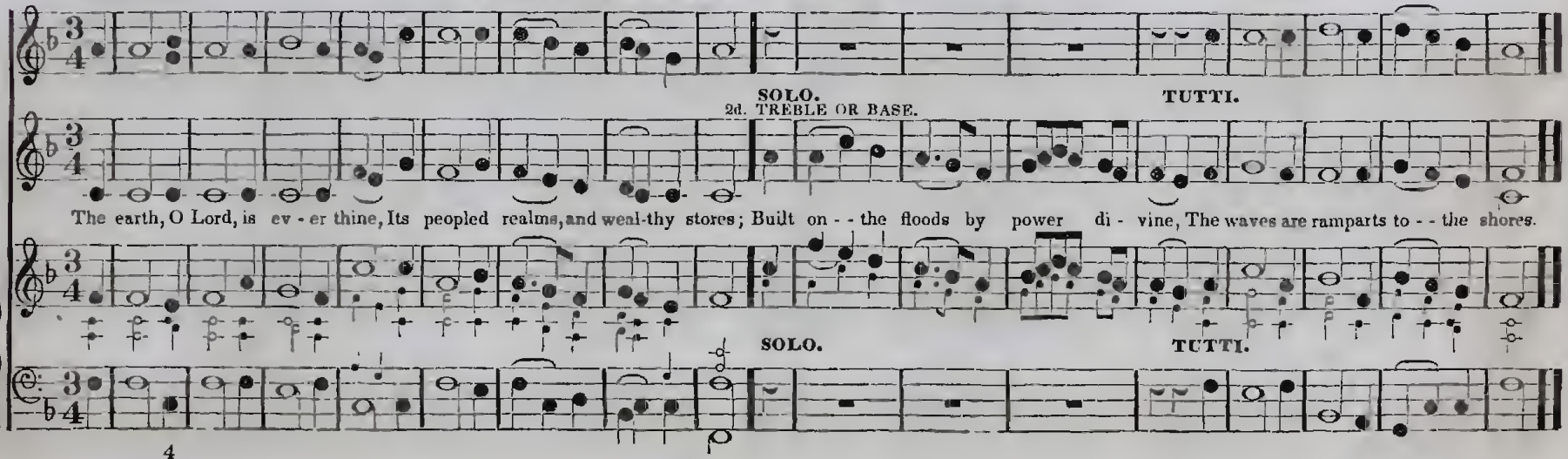


ALLEGRETTO.

BRENTFORD. L. M.

M #

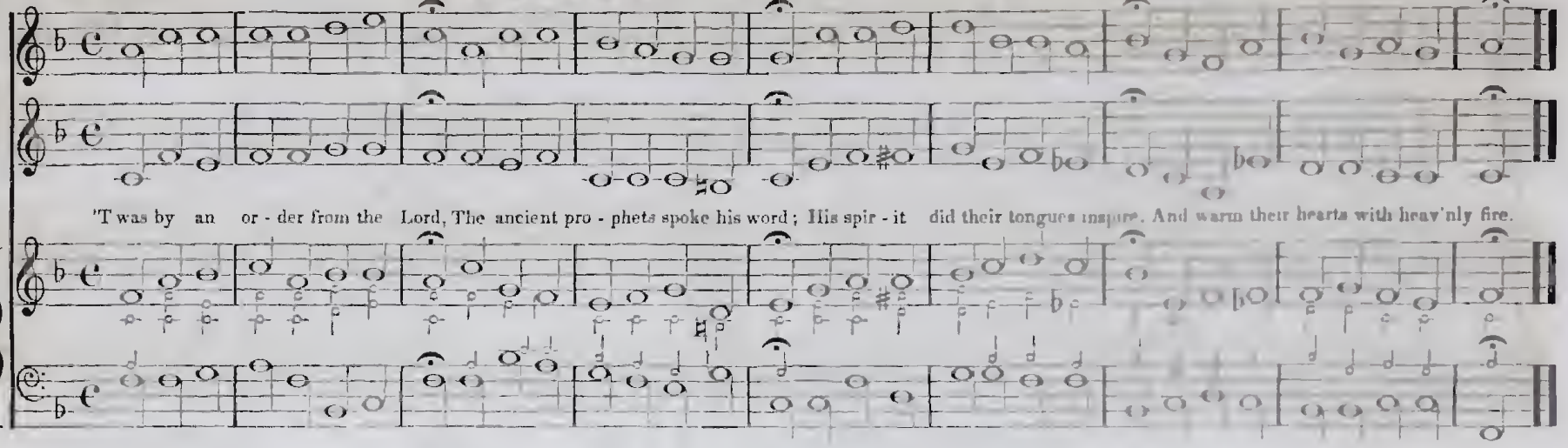
Harmo. Sacra. Minor.



CHORAL.

THE HOLY CITY. L. M. M

From the American Harp.

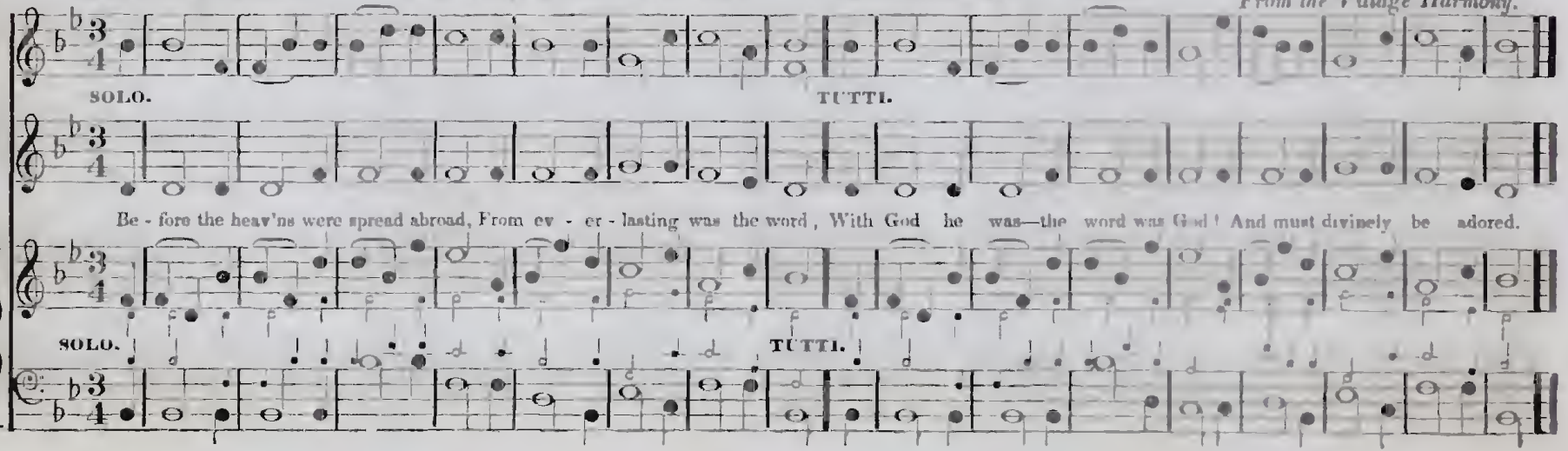


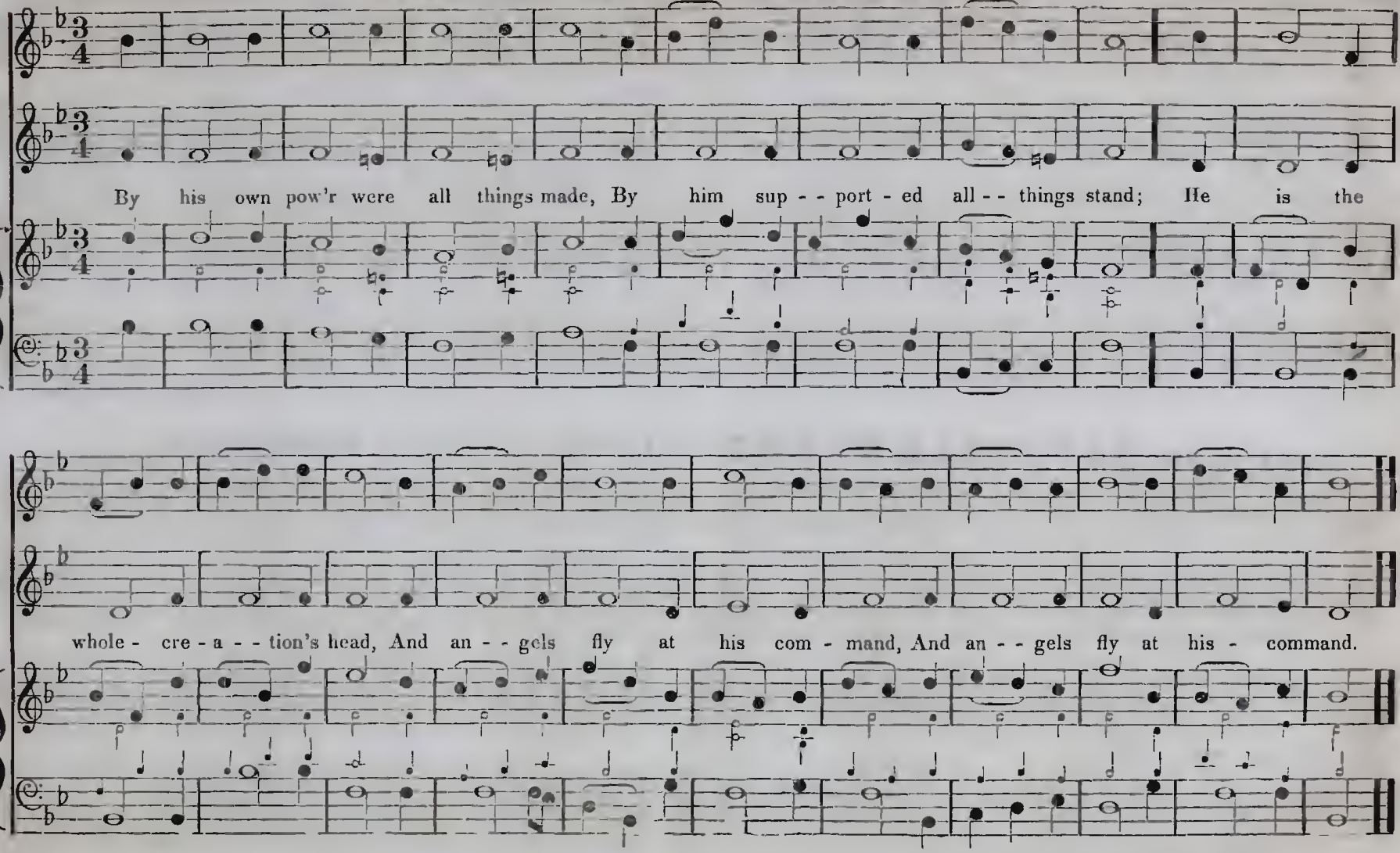
UN POCO ALLEGRETTO.

ITALY. L. M. Two Stanzas. M

By Zacchini.

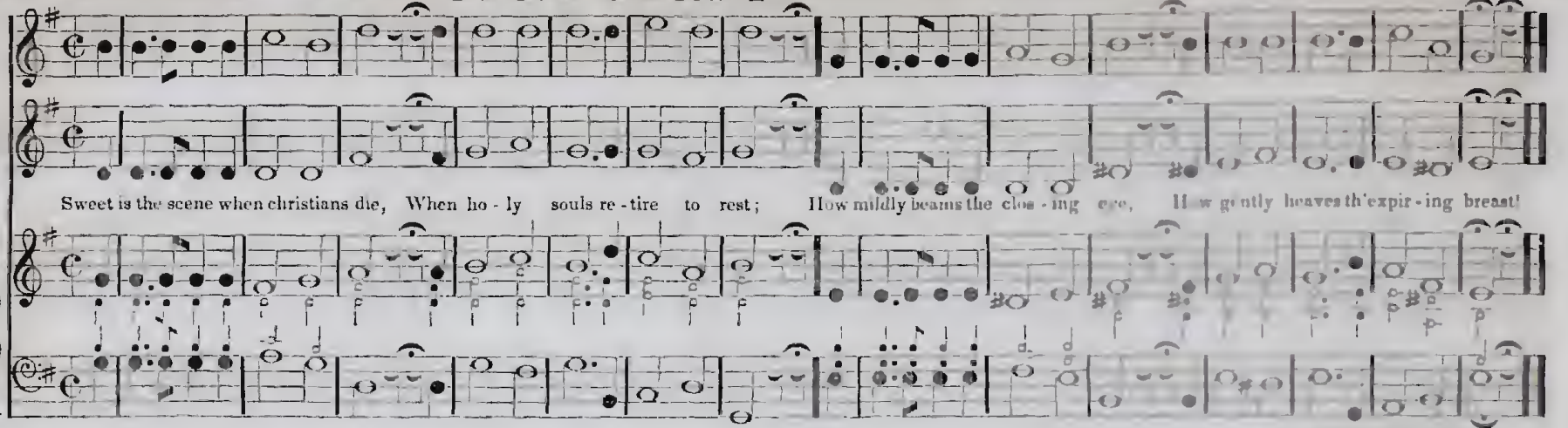
From the Village Harmony.




By his own pow'r were all things made, By him sup - - port - ed all - - things stand; He is the
whole - cre - a - - tion's head, And an - - gels fly at his com - mand, And an - - gels fly at his - command.

ALLA CAPELLA.

NATIONAL CHANT. L. M. M # Double Hymn Chant.

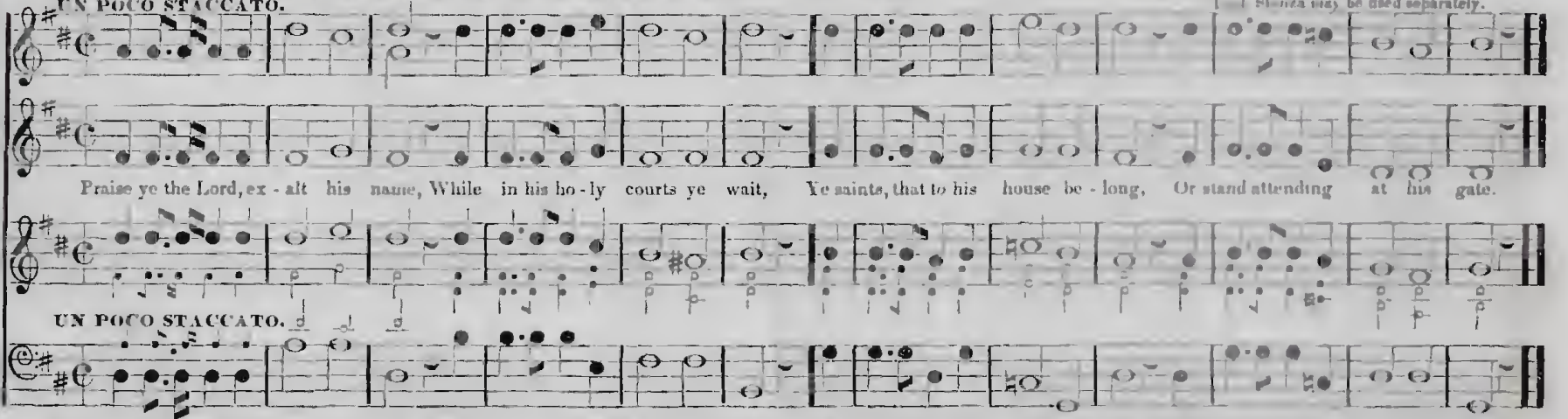


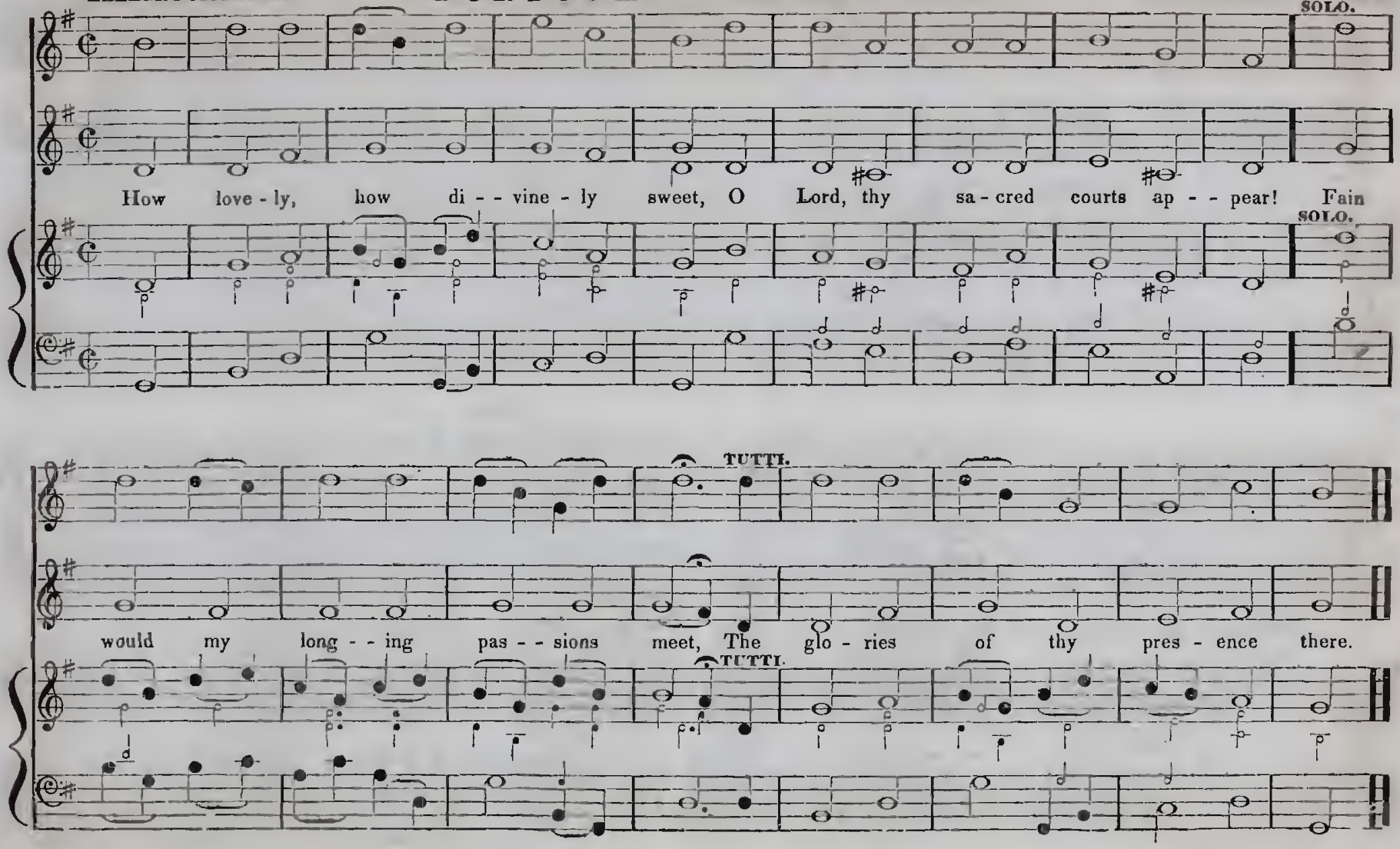
Verse 3. ☞ 3d Stanza.

ALLA CAPELLA.
UN POCO STACCATO.

NATIONAL CHANT. L. M. M # Second Stanza.

1st Stanza may be used separately.




SOLO.
How love - ly, how di - - vine - ly sweet, O Lord, thy sa - cred courts ap - - pear! Fain
SOLO.
TUTTI.
would my long - - ing pas - - sions meet, The glo - ries of thy pres - ence there.
TUTTI.

UN POCO ALLEGRO.

NEW MEDWAY. L. M.

M #

Hymn.
Or short Anthem.

Go, worship at - Im - manu-el's - feet, See in - his face what won - - ders meet, Earth is - too nar - row to ex - press, His - worth his

CODA ANTHEM.

FF ALLO VIVACE

P

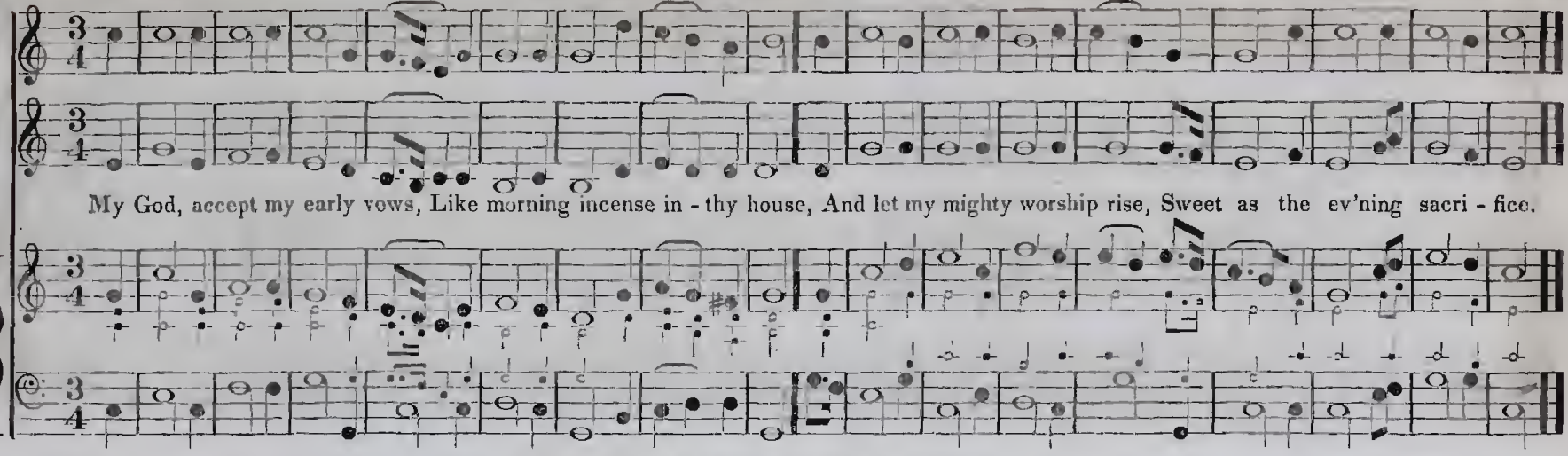
glo - - ry or - - his grace, His worth, his glo - - ry or - - his grace. Blessed be the Lord God of Is - ra - el, A - - - - men.

HYMN PINE.

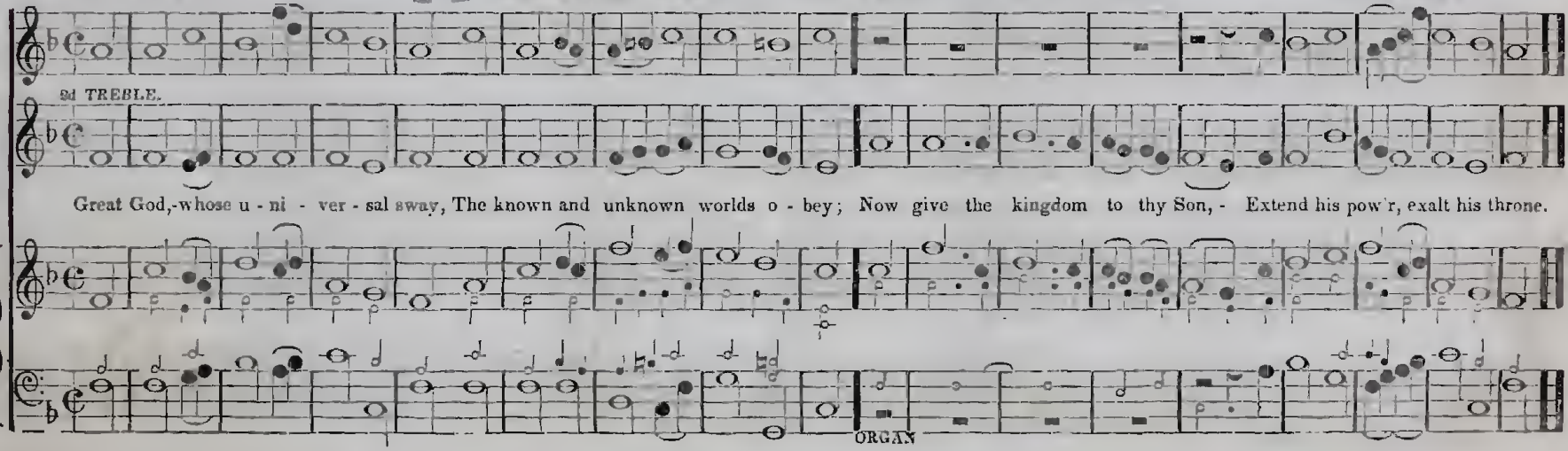
FF

P

ANDANTE. **WINCHESTER. L. M.** M # Old German Choral, altered by Dr. Crait.

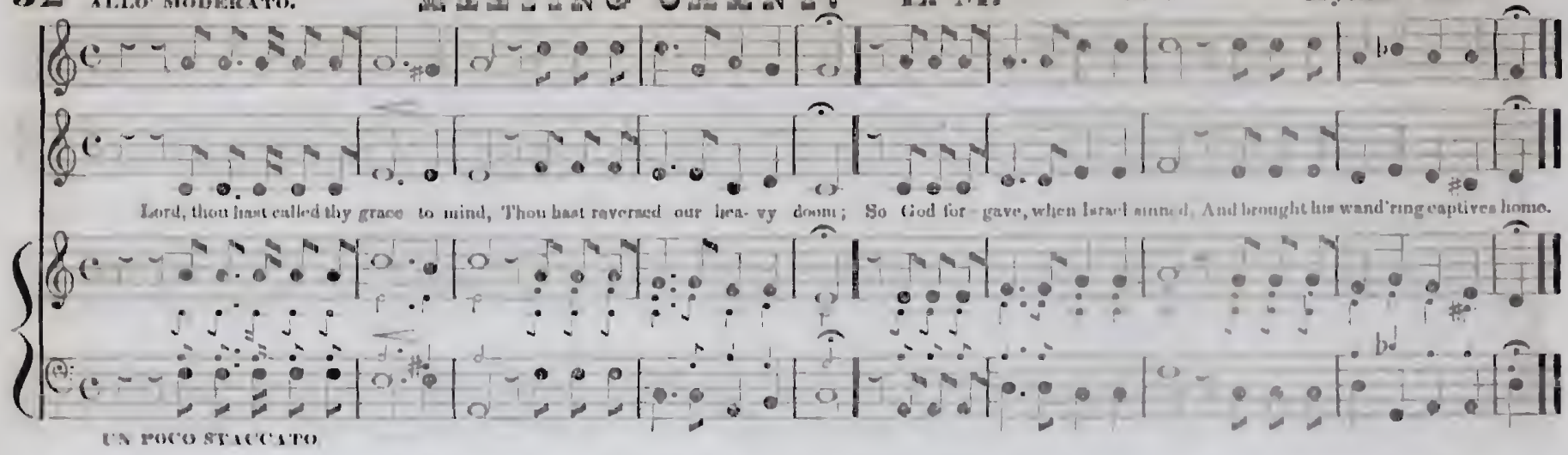


ALLEGRO. **ALTRETON. L. M.** M # W. Beastall.



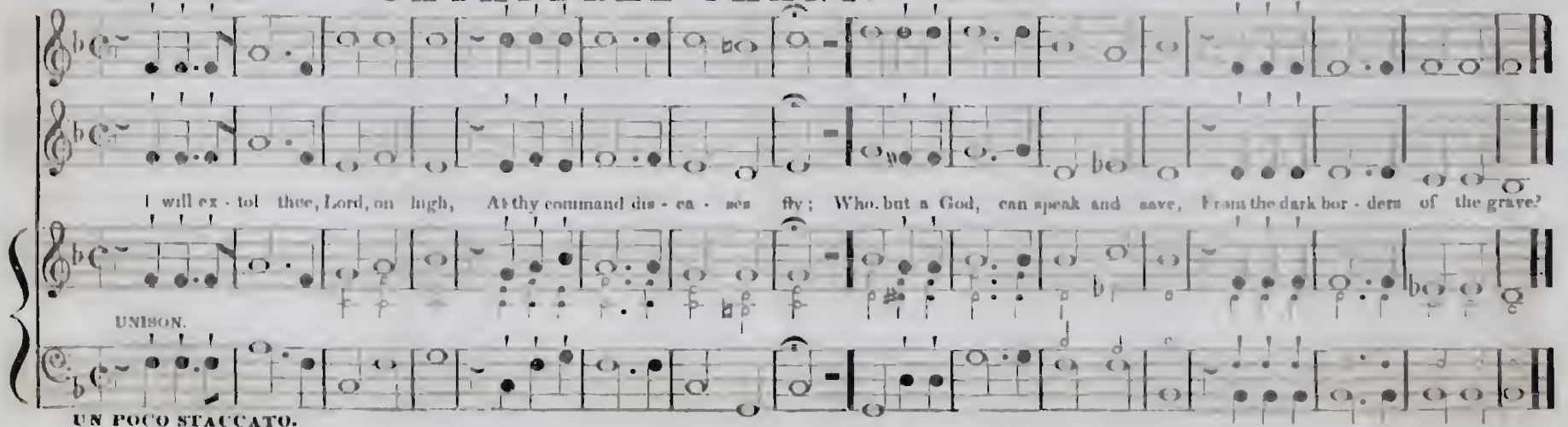
ALLO MODERATO.

MEETING CHANT. L. M. M # Hymn Chant.



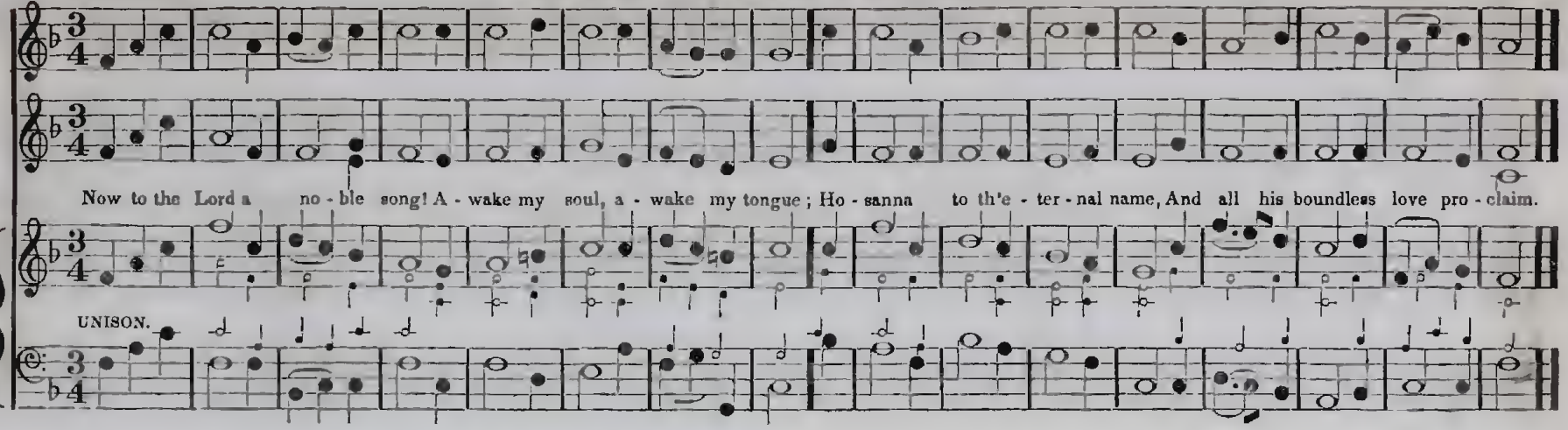
ALLA BREVE.

CATHEDRAL CHANT. L. M. M # Hymn Chant.



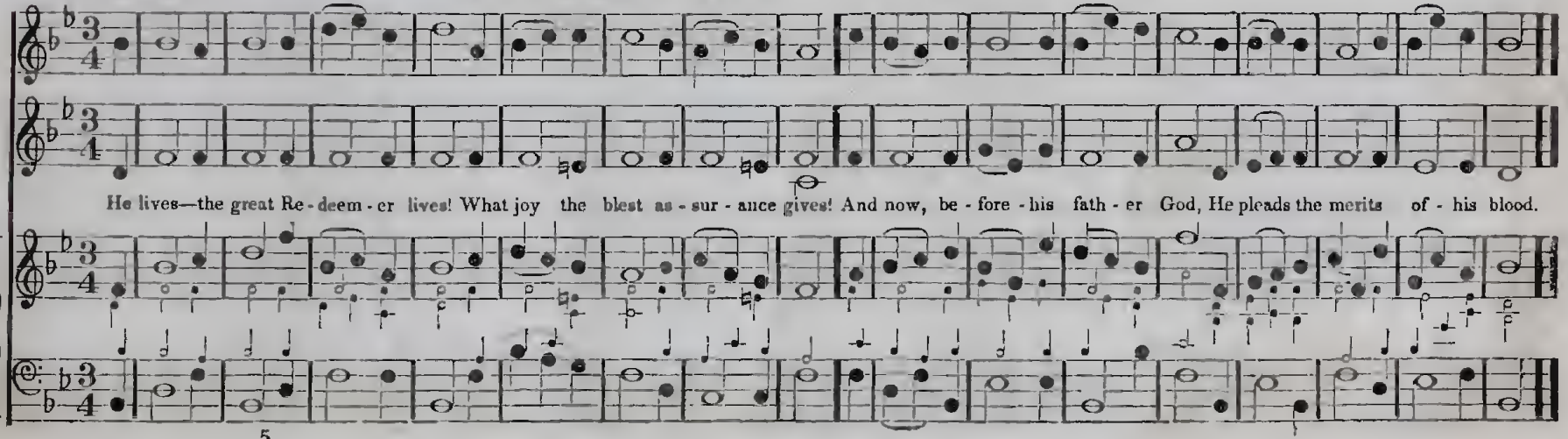
ALLEGRO.

ROTHWELL. L. M. M



ALLEGRETTO.

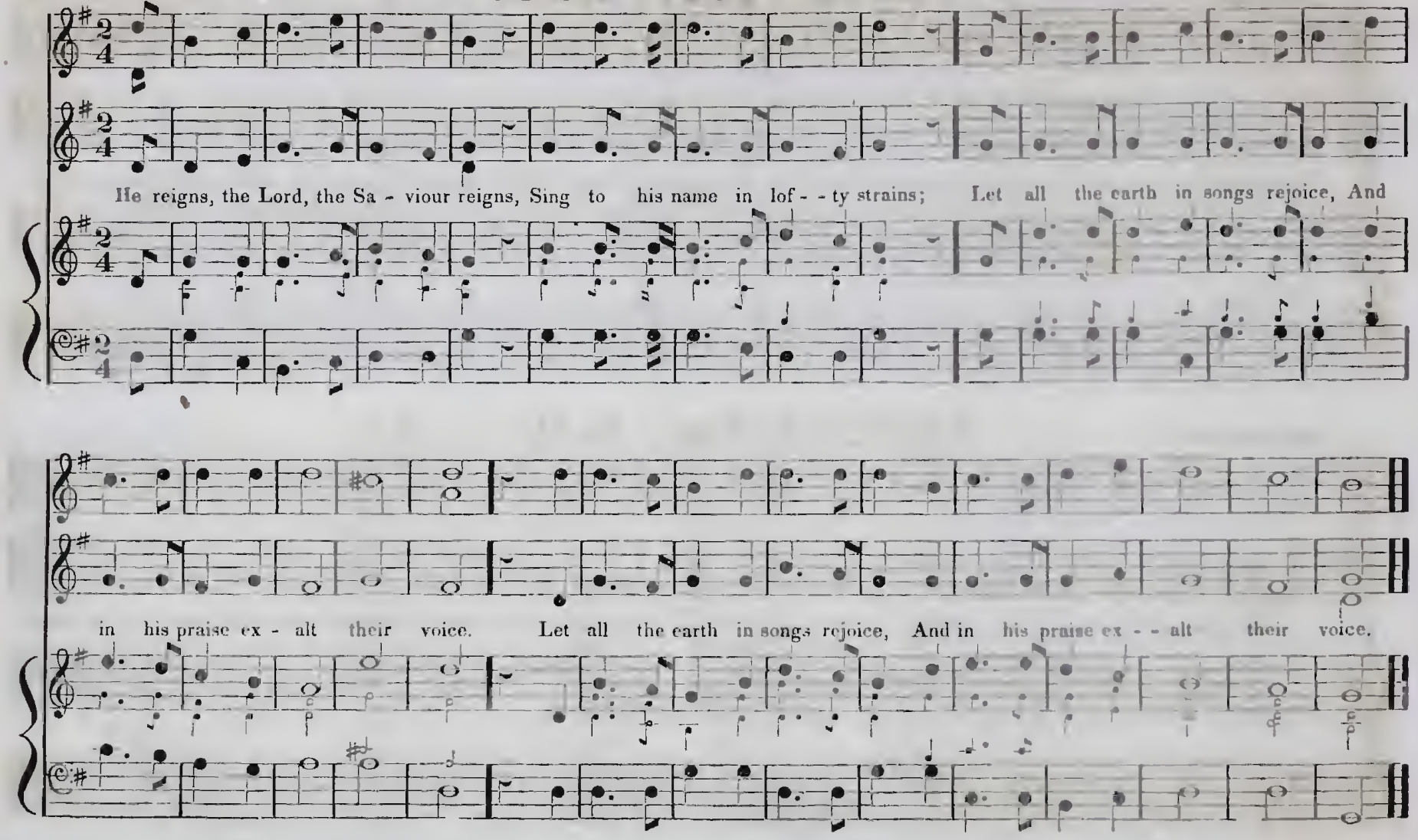
HEIDELBERG. L. M. M

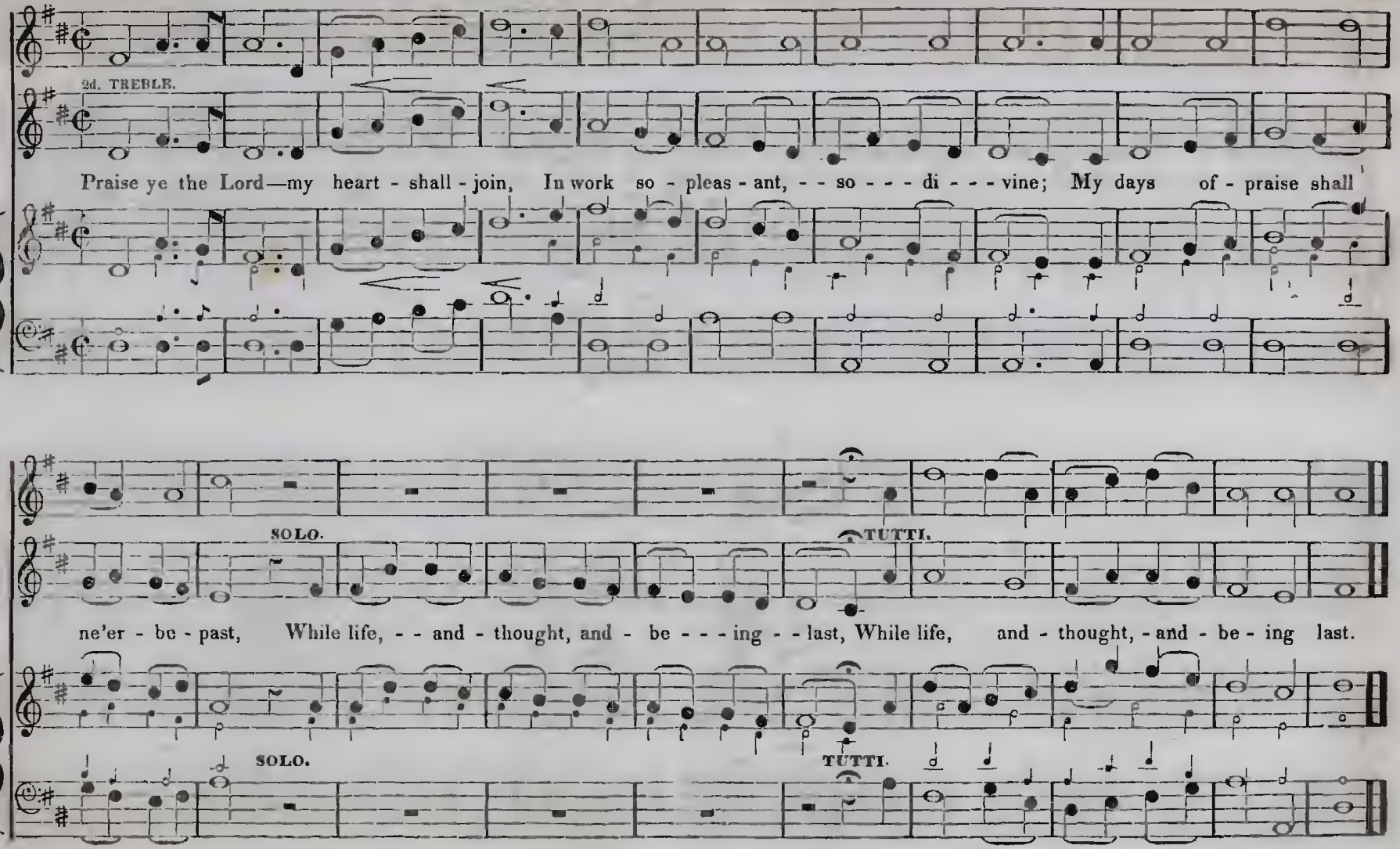


ALLEGRO MODERATO.

SOUTH BOSTON. L. M. or L. P. M.

M #




2d. TREBLE.
Praise ye the Lord—my heart - shall - join, In work so - pleas - ant, - - so - - - di - - - vine; My days of - praise shall
SOLO.
TUTTI.
ne'er - be - past, While life, - - and - thought, and - be - - - ing - - last, While life, and - thought, - and - be - ing last.
SOLO.
TUTTI.

UN POCO ALLEGRETTO.

TOLSDORF. L. M.

M #

SOLO. 2d TREBLE or TENOR.

When I sur - - vey the wond' - rous Cross, On which the Prince of glo - - ry died; My rich - est gain I count - but loss, And

ORGAN

TUTTI.

pour con - tempt on all - my pride. My rich - est gain I count but loss, And pour con - - tempt on all - my pride.

TUTTI.

ALLEGRETTO.

BLUE HILL. L. M.

M #

2d TREBLE.

Jesus! And shall it ev - er be, A mor - tal man a - sham'd of thee; A - sham'd of thee whom angels praise, Whose glo - ries shine through endless days.

ALLEGRO MODERATO.

BLUE ISLAND. L. M.

M #

How blest the sa - cred tie that binds, In un - ion sweet ac - - cord - ing minds; How swift the heav' - nly course they run; Whose faith, whose hopes, whose hearts are one.

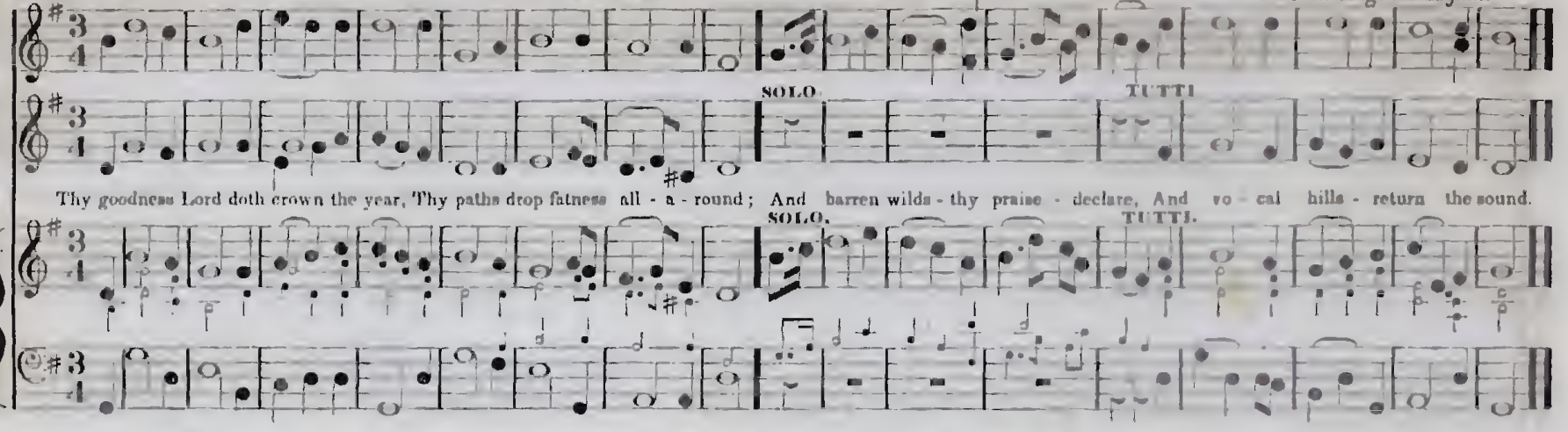
UN POCO ALLEGRO.

SEASONS. L. M.

M ♯

Pleyel.

Not an original Hymn.

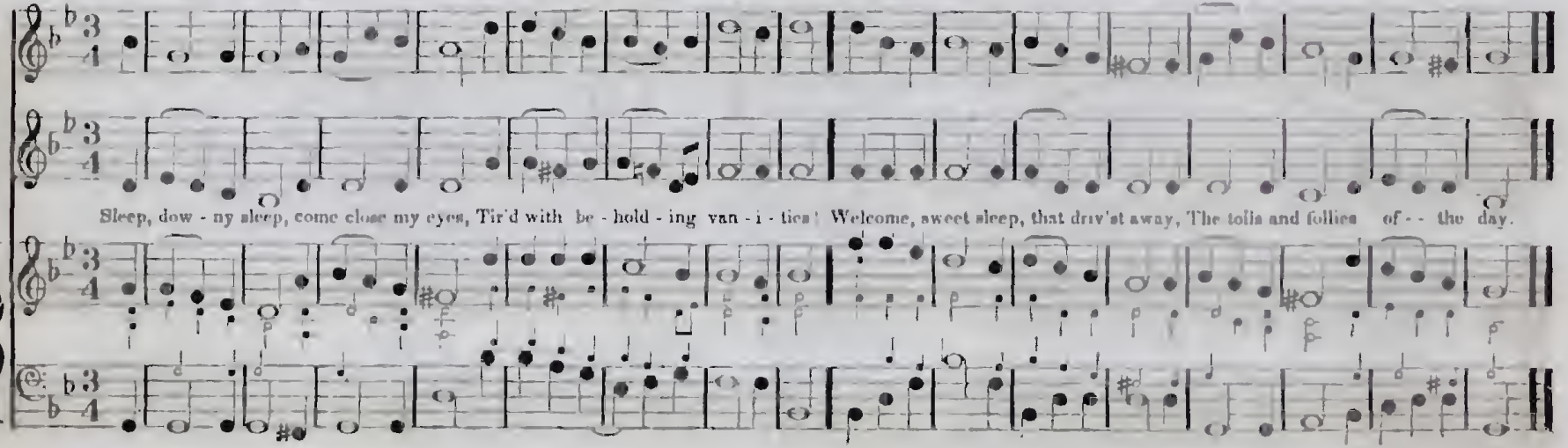


ALLEGRETTO MODERATO.

EVENING HYMN. L. M.

M ♭

J. Clark.



MODERATO.

EFFINGHAM. L. .M. M

SOLO. Tenor or 2d Treble. TUTTI.

At anchor laid, remote from home, Toil - ing I cry, sweet spi - rit come; Celes - tial - breeze, no - long - er stay, But swell my saile, and speed my way.

SOLO. ORGAN. TUTTI.

ALLEGRETTO.

WITHINGTON. L. M. M

SOLO. TUTTI.

When I sur - vey the wond'rous cross, On which the Prince of glo - - ry died; My rich - est gain I count but loss, And pour contempt on all - my pride.

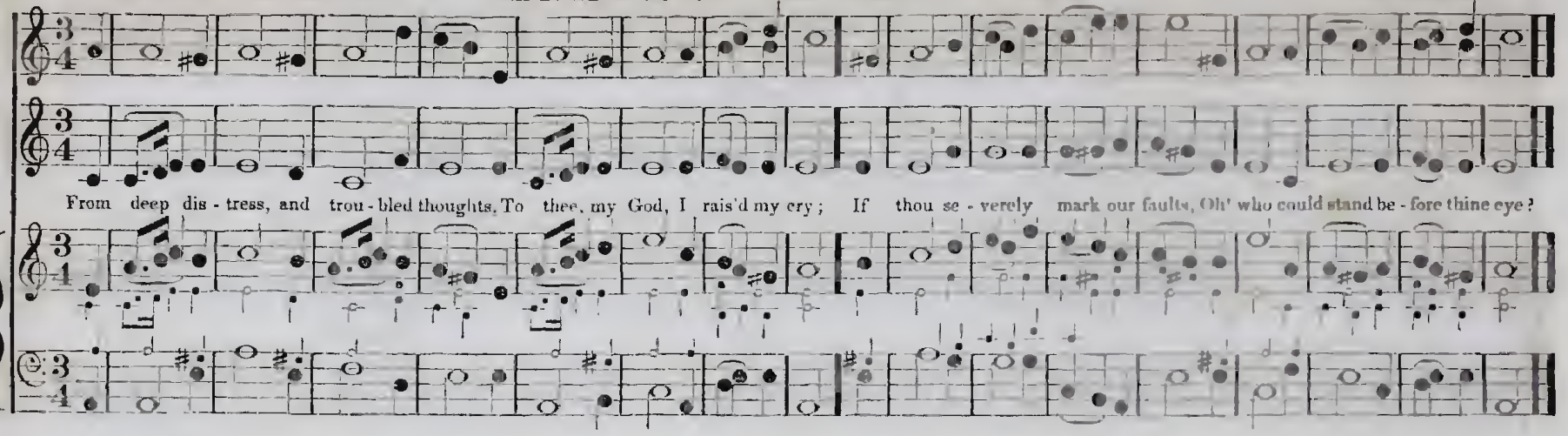
ORGAN. TUTTI.

MODERATO E LAMENTOSO.

ARMLEY. L. M.

M b

T. Williams.

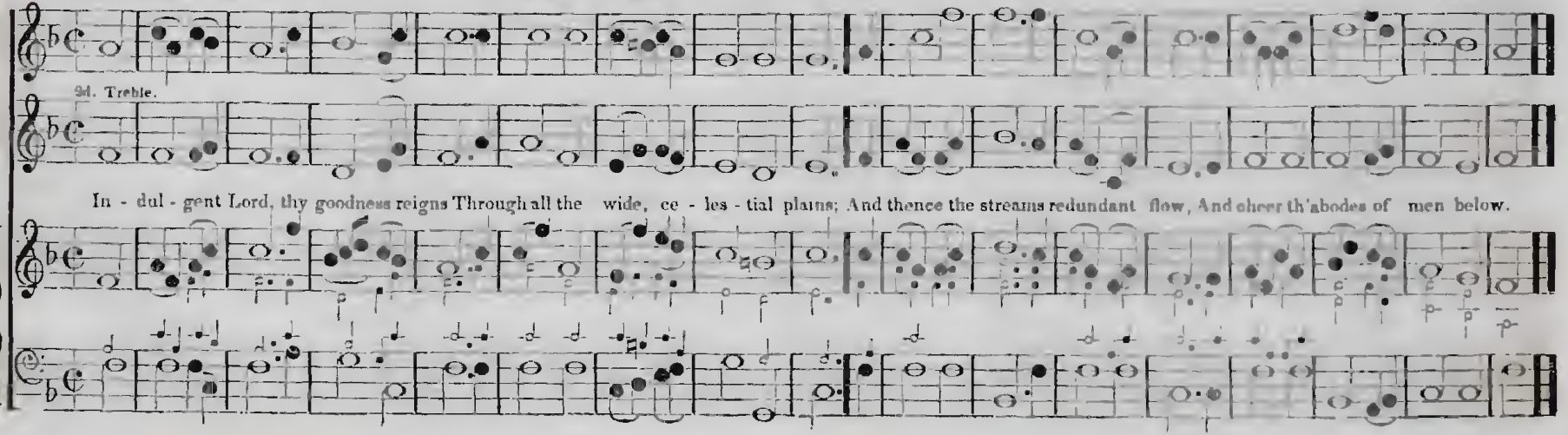


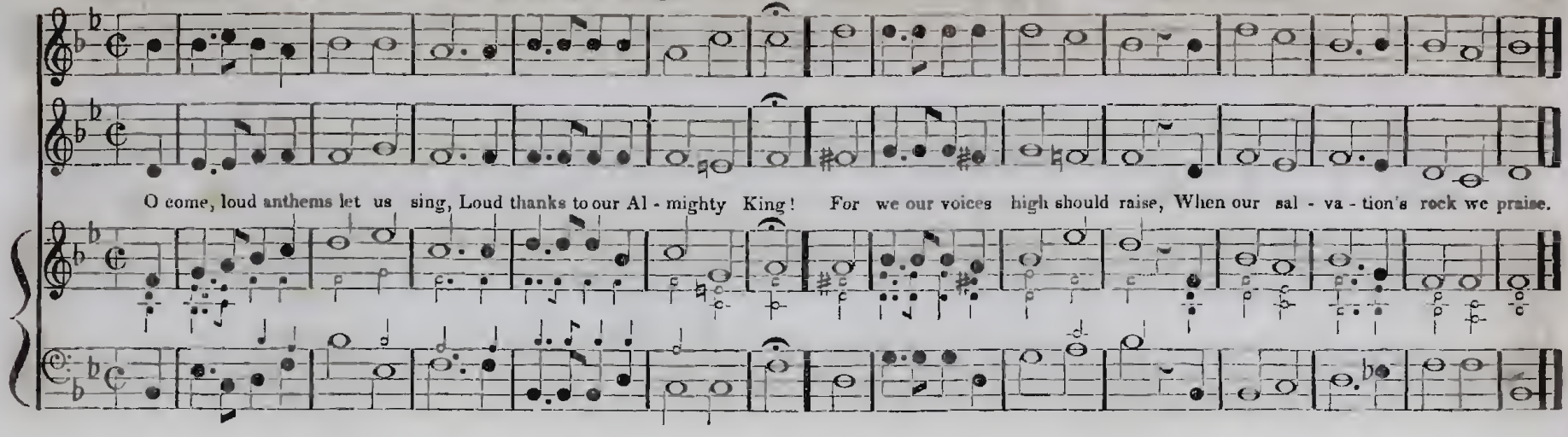
ALLEGRO MODERATO.

SHOEL. L. M.

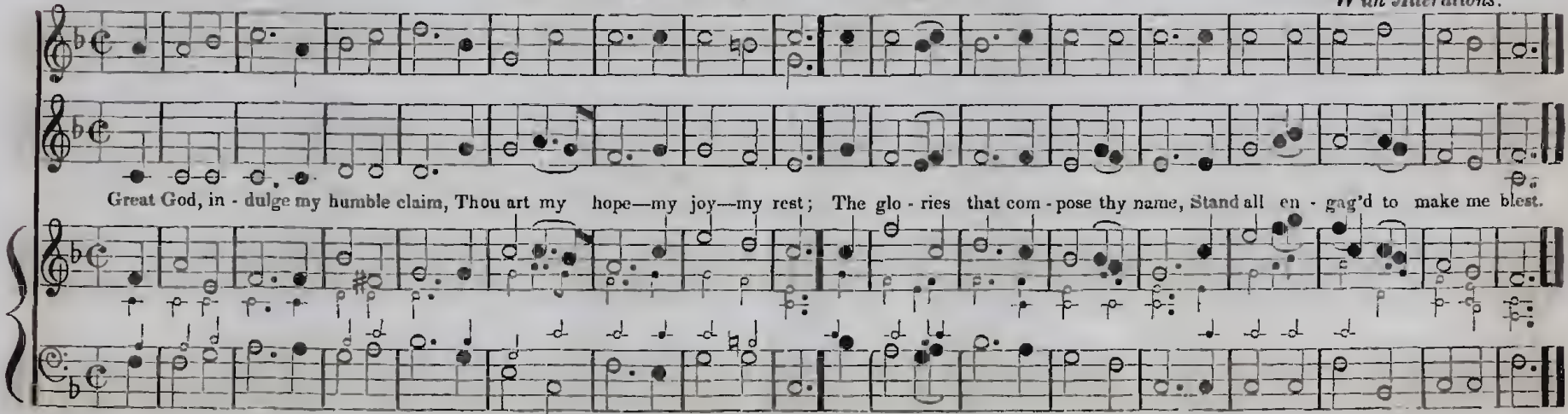
M #

Shoel.





UN POCO ALLEGRO. STODDARD. L. M. M # Stevenson. *With Alterations.*

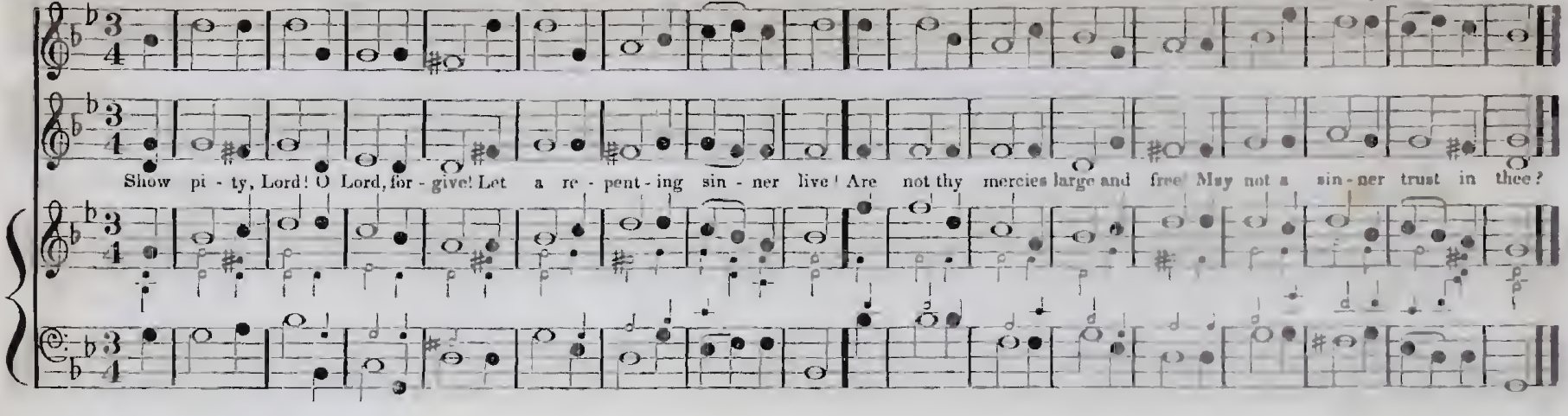


ANDANTINO CHORALMENTE.

BABYLON. L. M.

M b

German Choral.
Altered by Ravenscroft.

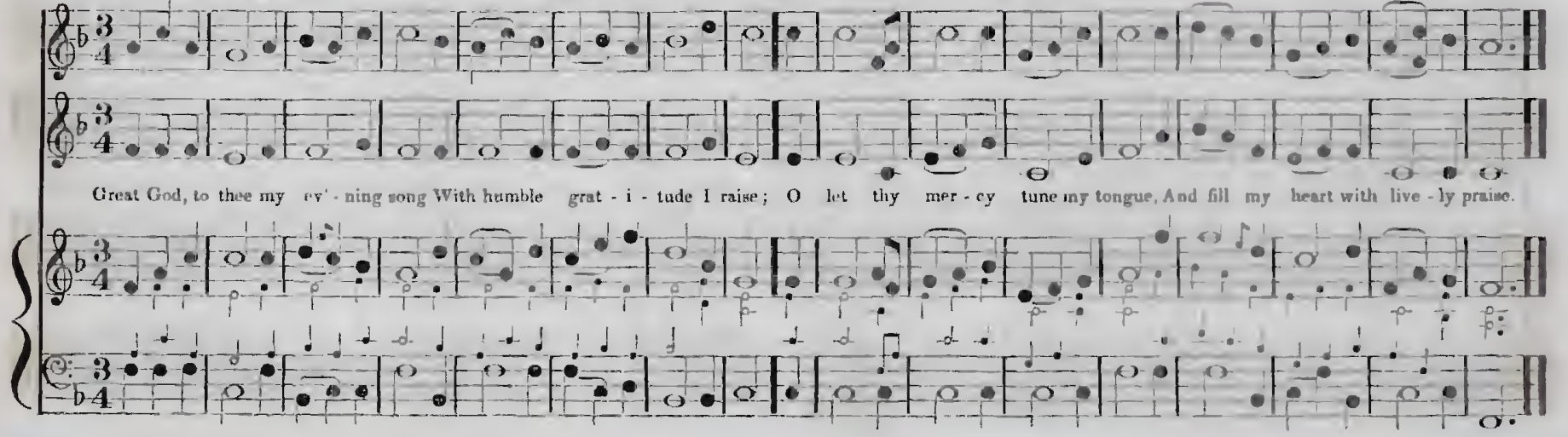


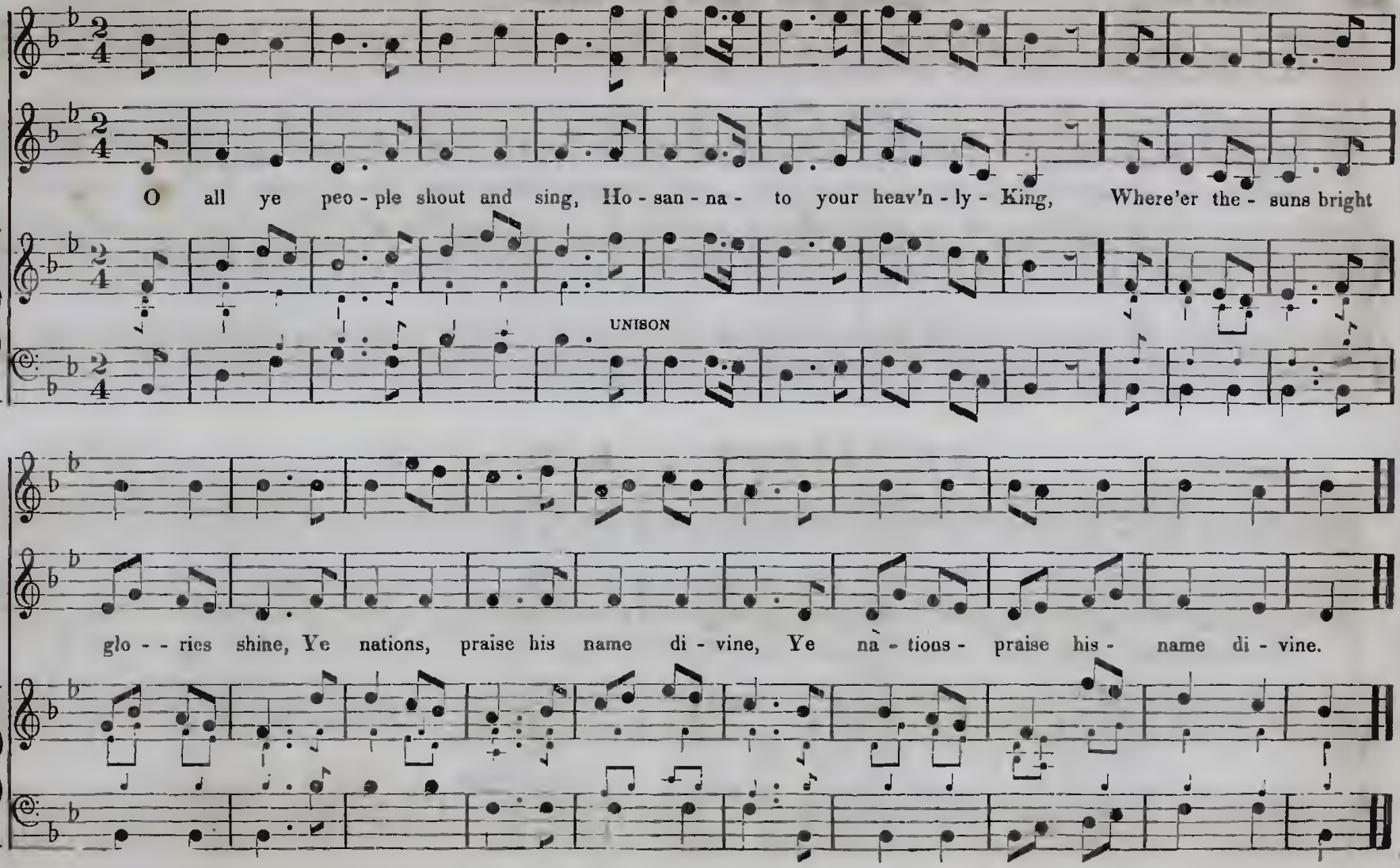
UN POCO ALLEGRO.

LEEDS. L. M.

M #

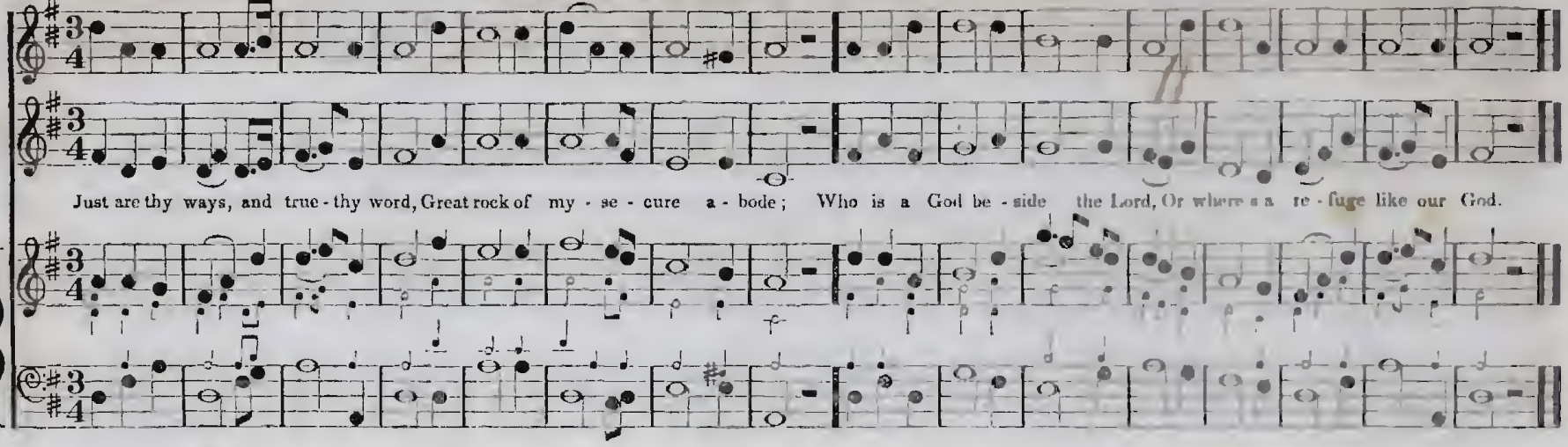
Dr. Madan.




O all ye peo - ple shout and sing, Ho - san - na - to your heav'n - ly - King, Where'er the - suns bright
UNISON
glo - - ries shine, Ye nations, praise his name di - vine, Ye na - tions - praise his - name di - vine.

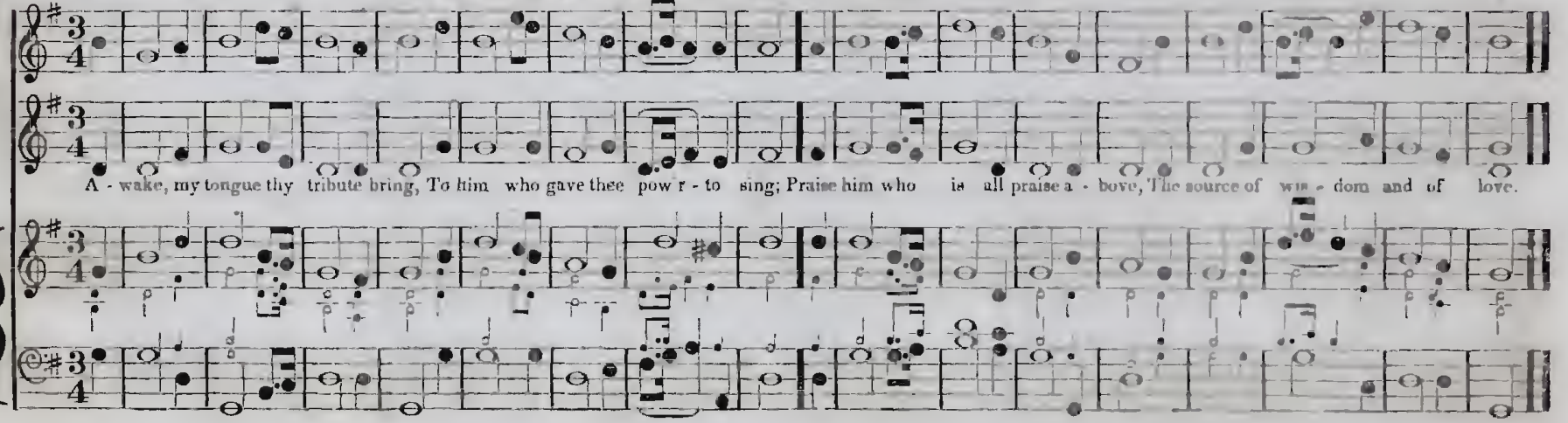
ALLEGRO ASSAI.

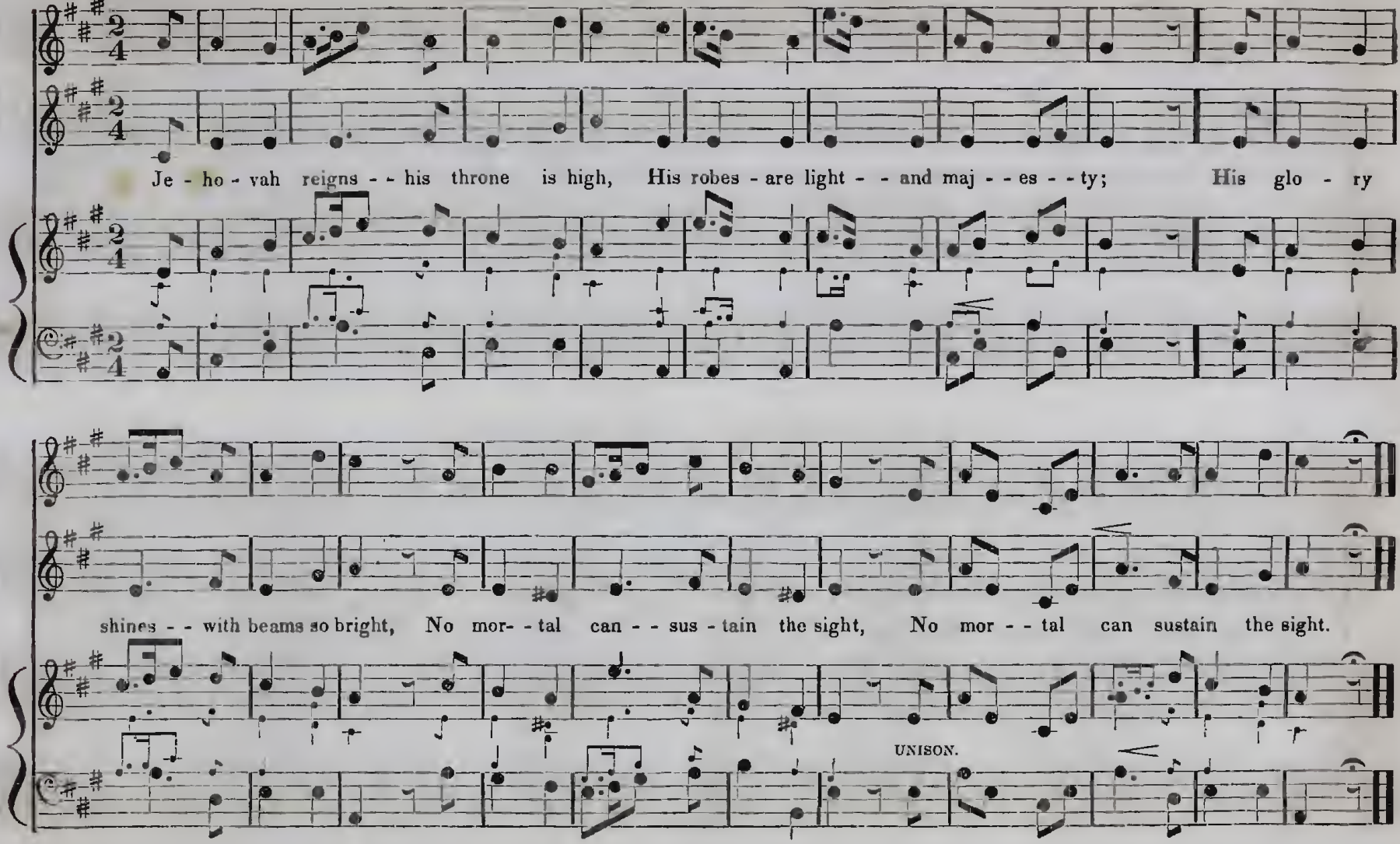
WARRINGTON. L. M. M



ALLEGRO.

PILESGROVE. L. M. M

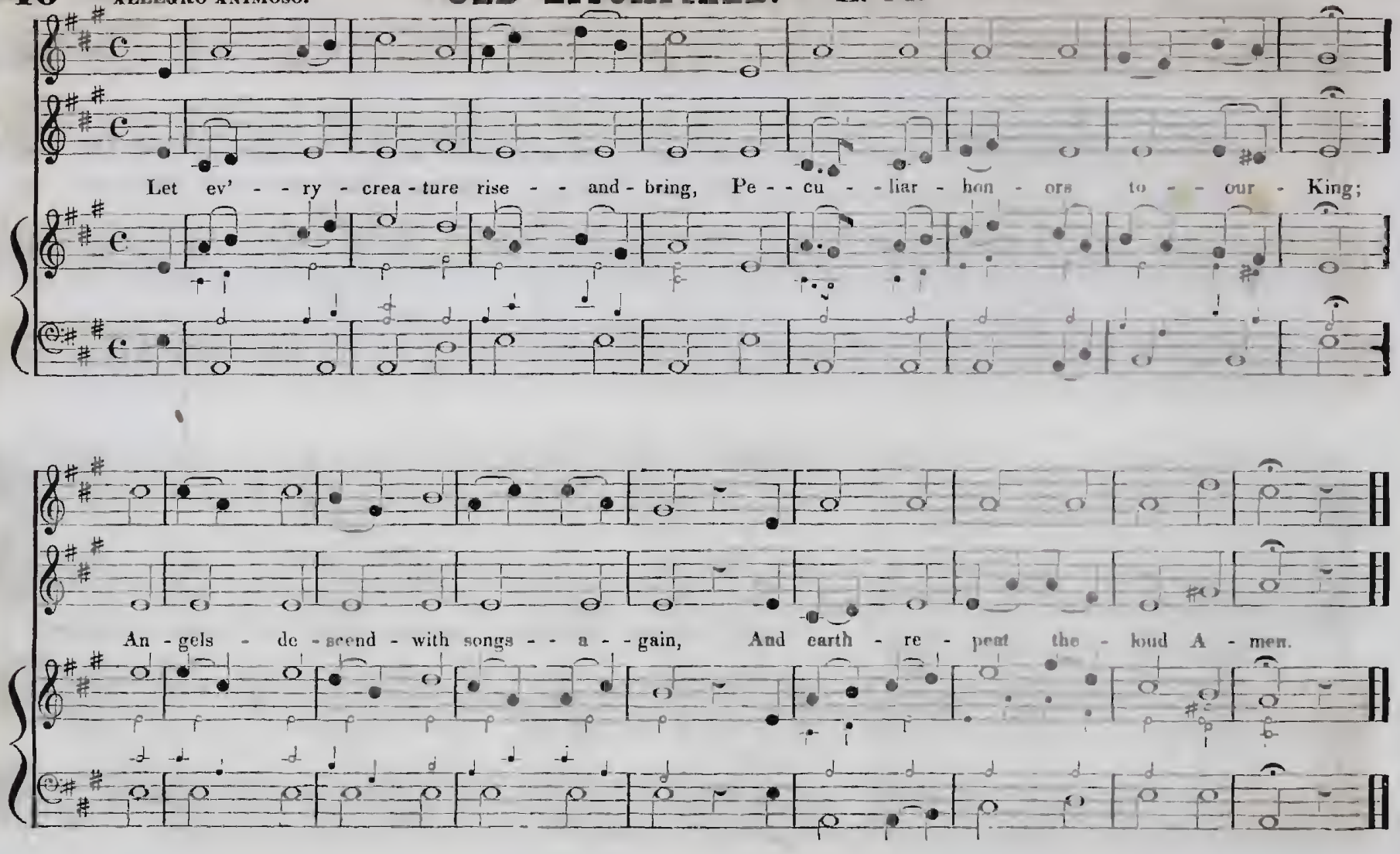



Je - ho - vah reigns - - his throne is high, His robes - are light - - and maj - - es - - ty; His glo - ry
shines - - with beams so bright, No mor- - tal can - - sus - tain the sight, No mor - - tal can sustain the sight.
UNISON.

ALLEGRO ANIMOSO.

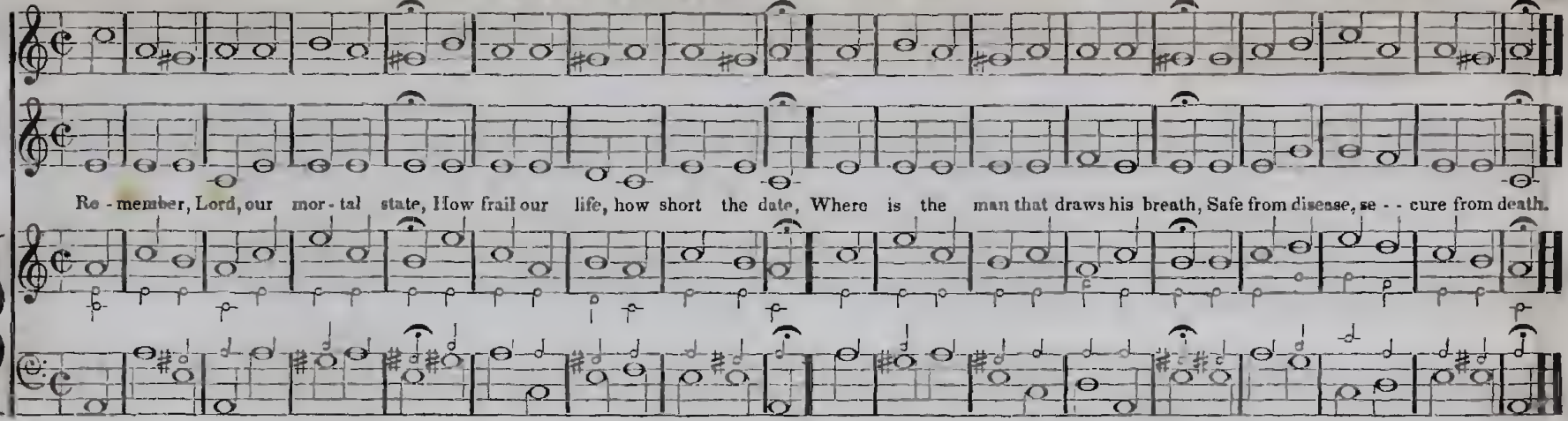
OLD LITCHFIELD. L. M.

M #



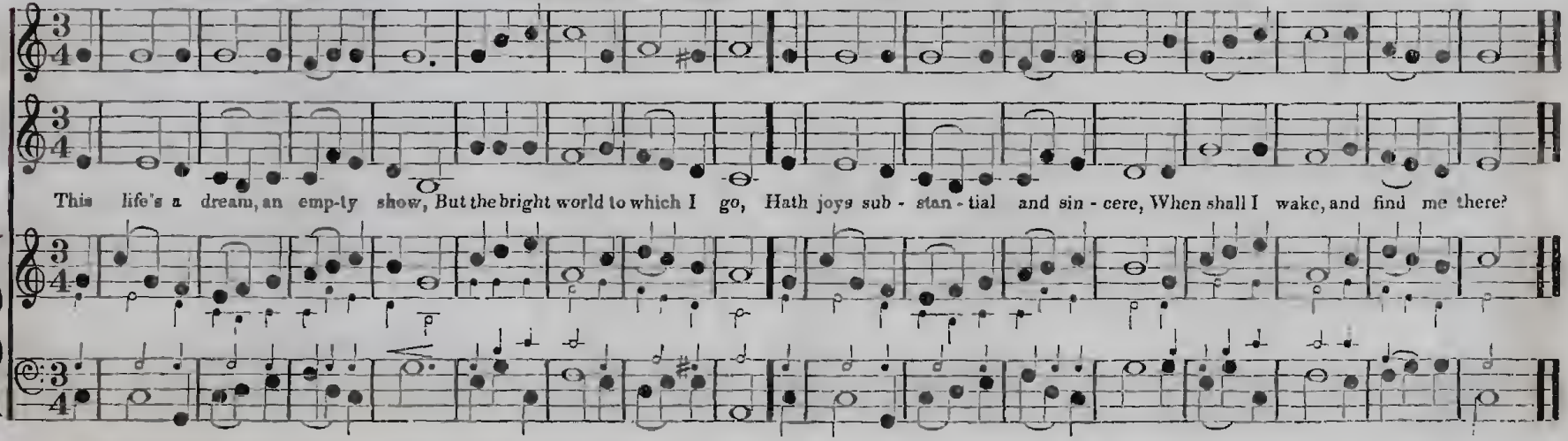
CHORAL.

OLD GROTON. L. M. M ♭

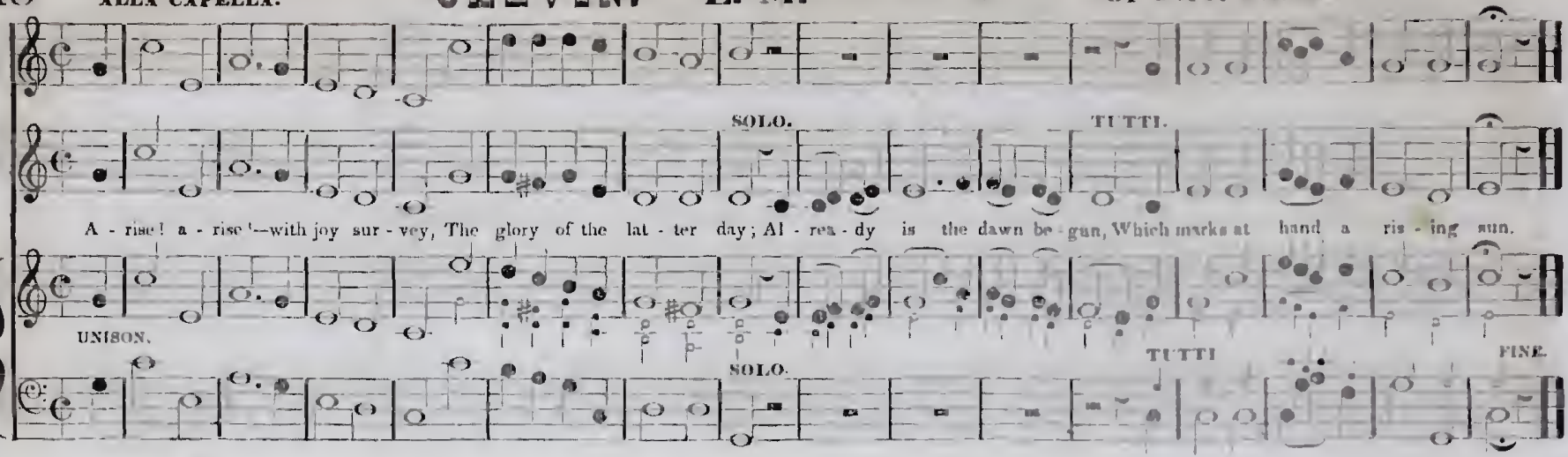


ALLO MODERATO.

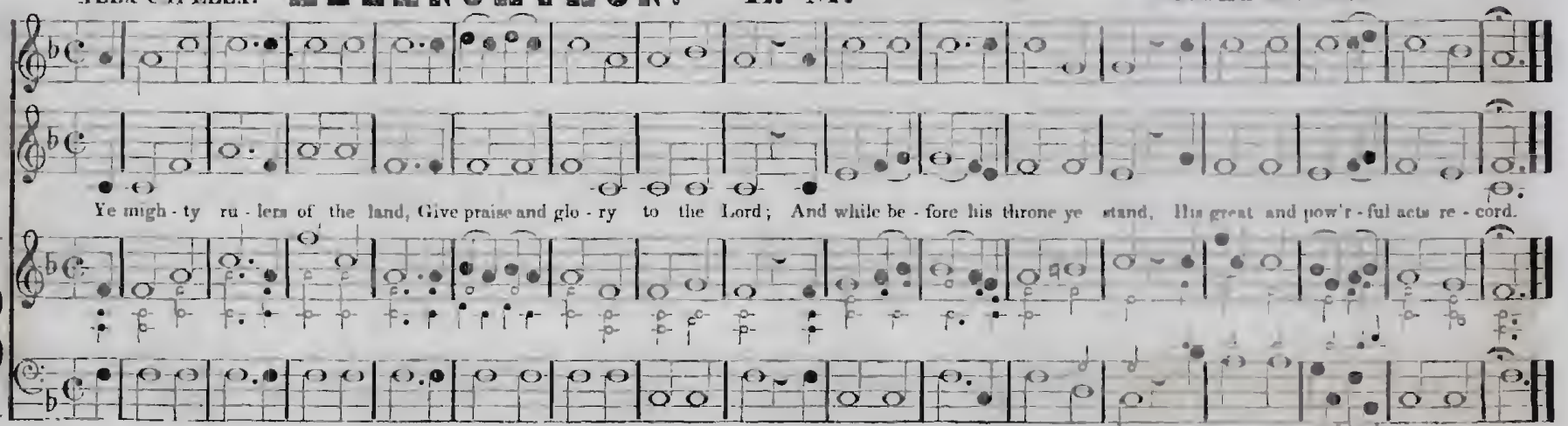
ISLINGTON. L. M. M



ALLA CAPELLA. **CALVIN. L. M.** M # **Or First Stanza.**



ALLA CAPELLA. **MELANCTHON. L. M.** M # **Second Stanza.**

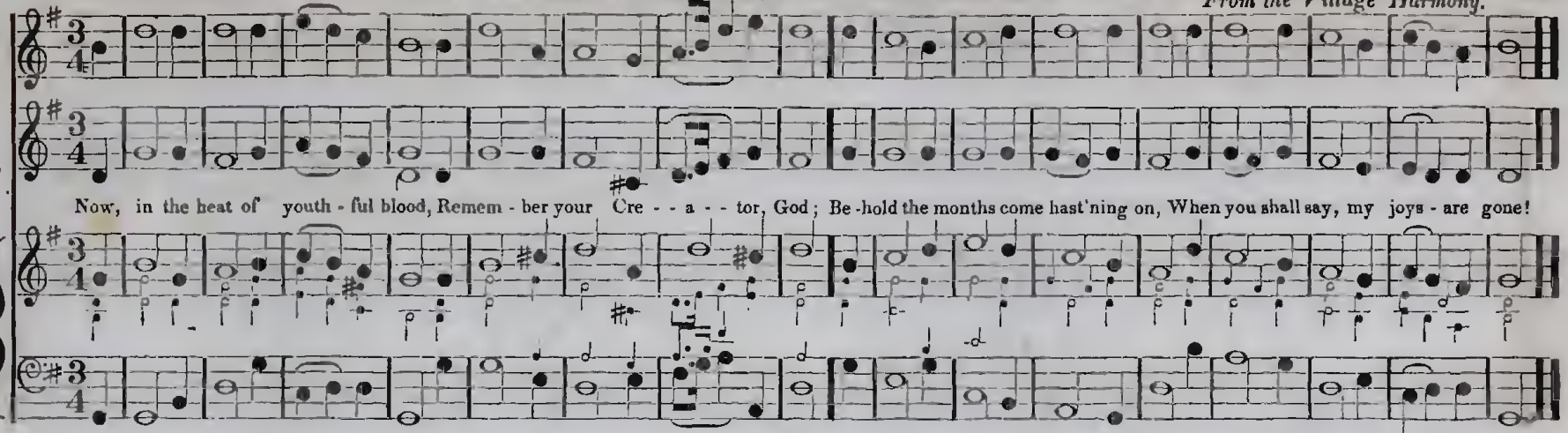


ALLEGRETTO.

ANGEL'S HYMN. L. M.

M #

W. Tansur.
From the Village Harmony.

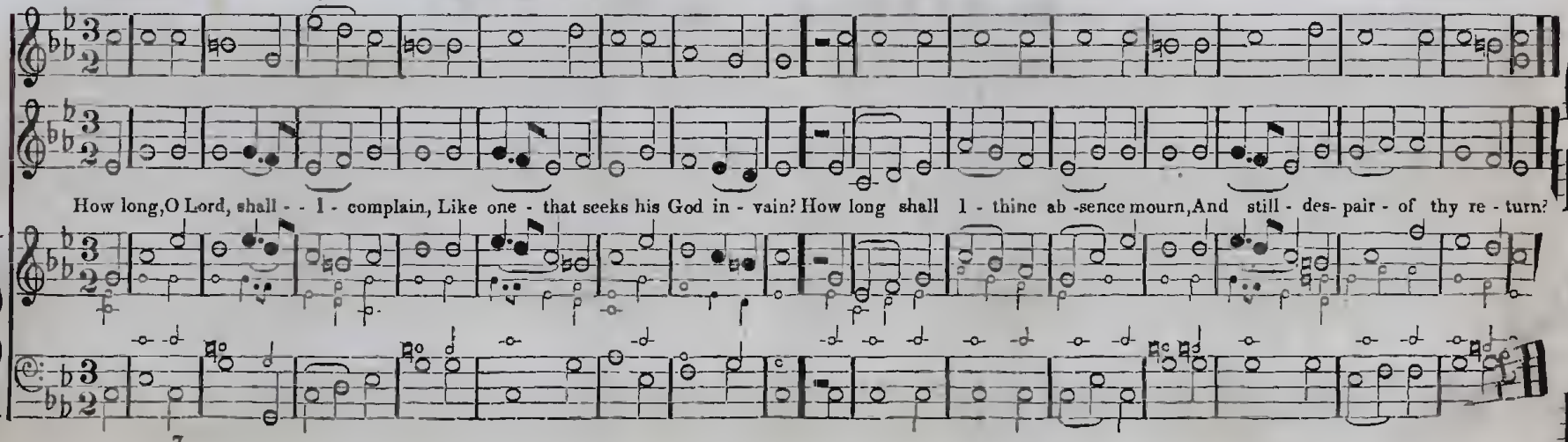


ALLEGRO.

BROOKFIELD. L. M.

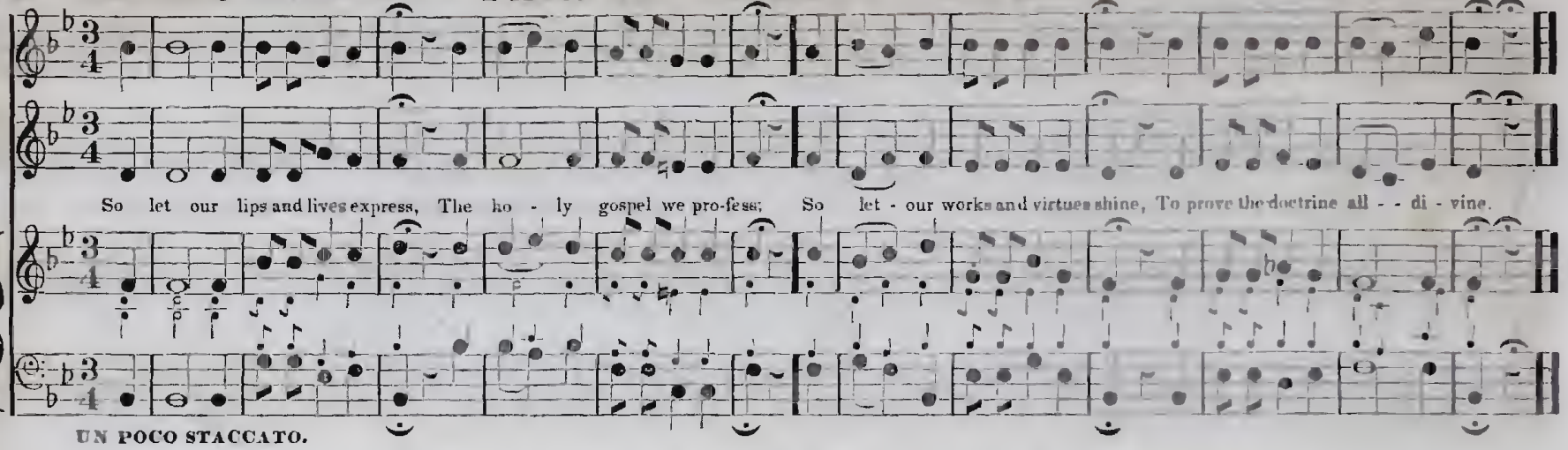
M b

W. Billings.



ANDANTINO QUASI ALLEGRETTO.

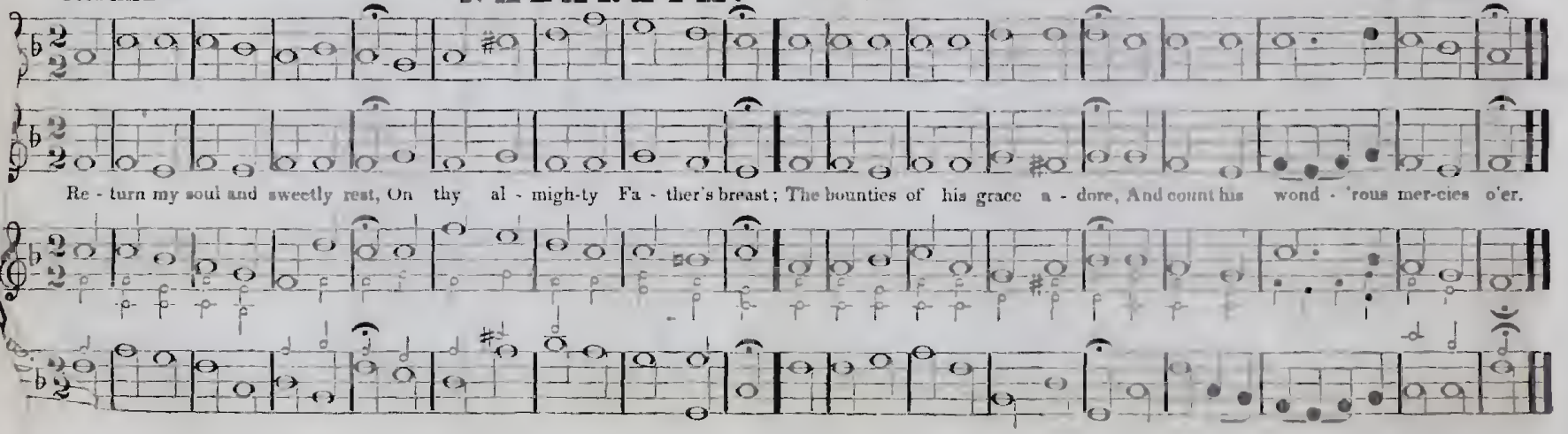
TEMPLE CHANT. L. M. M # Hymn Chant.



UN POCO STACCATO.

CHORAL.

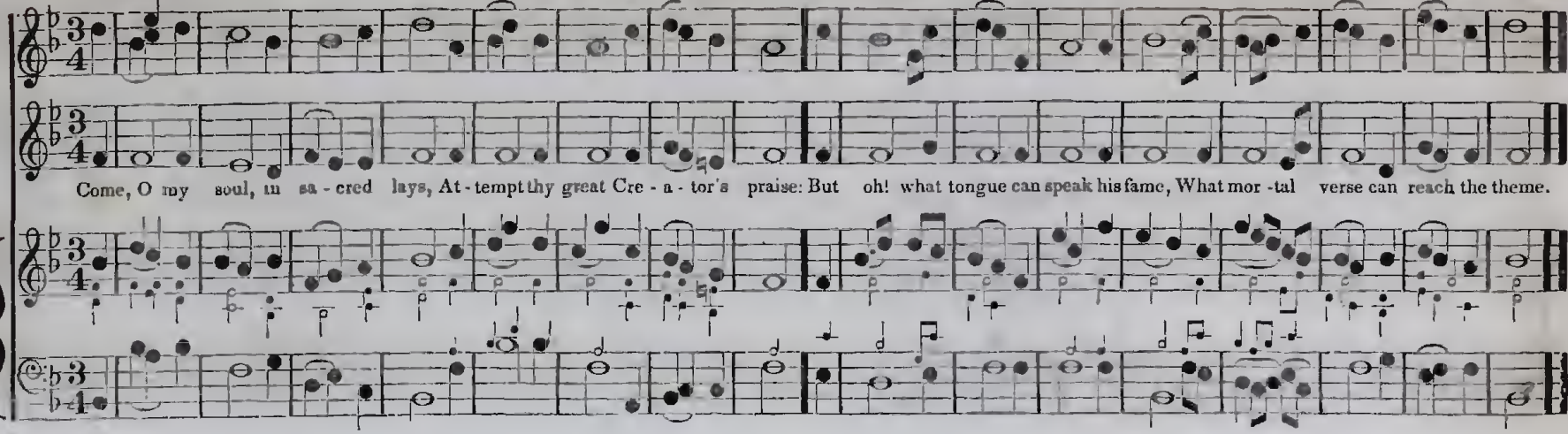
NAZARETH. L. M. M # S. Webbe.



ALLEGRO.

ATLANTIC. L. M. M#

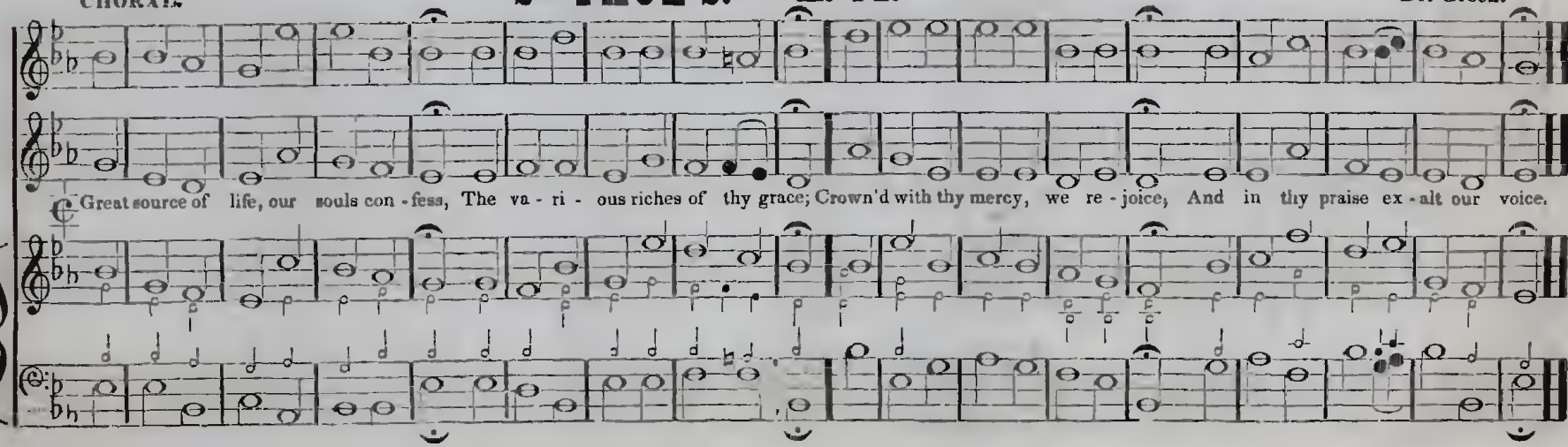
George Oates.



CHORAL.

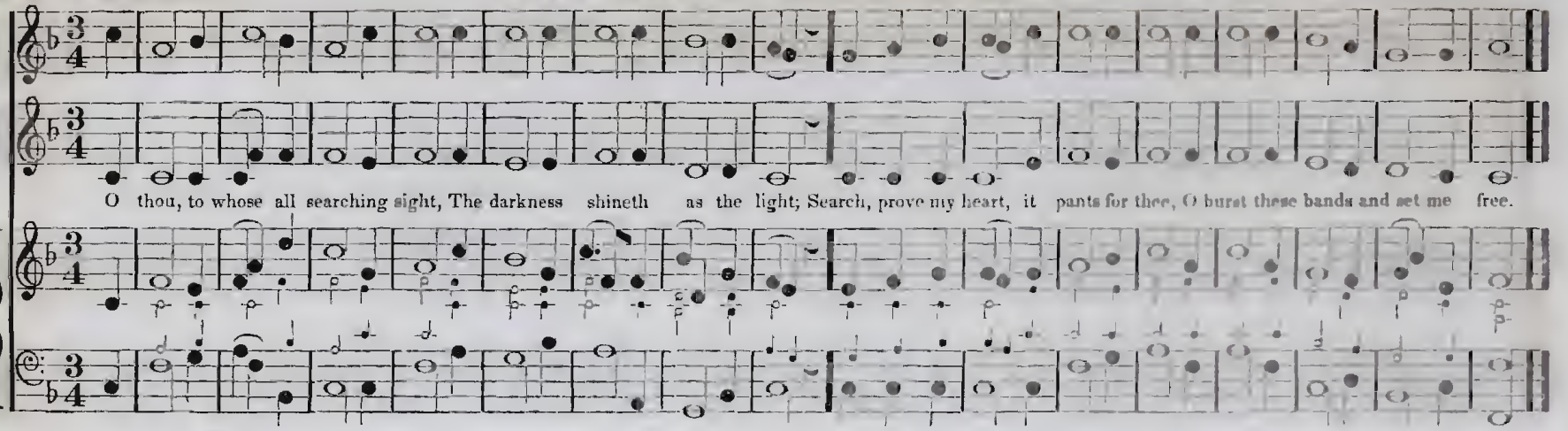
St. PAUL'S. L. M. M#

Dr. Green.



MODERATO.

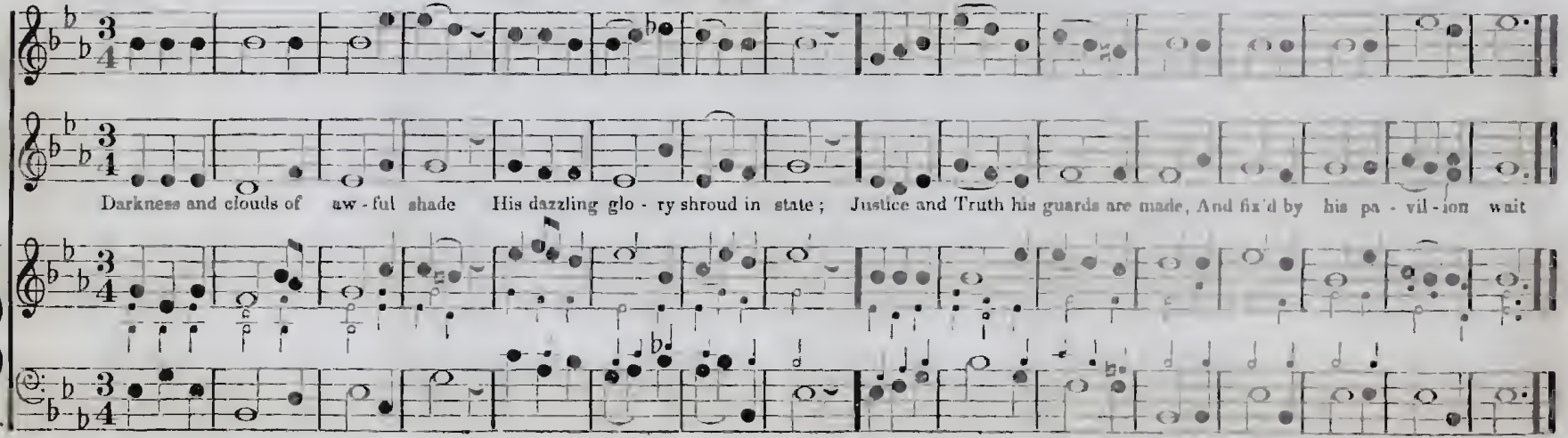
DANVERS. NEW L. M. M



ALLEGRO.

97th PSALM. L. M. M

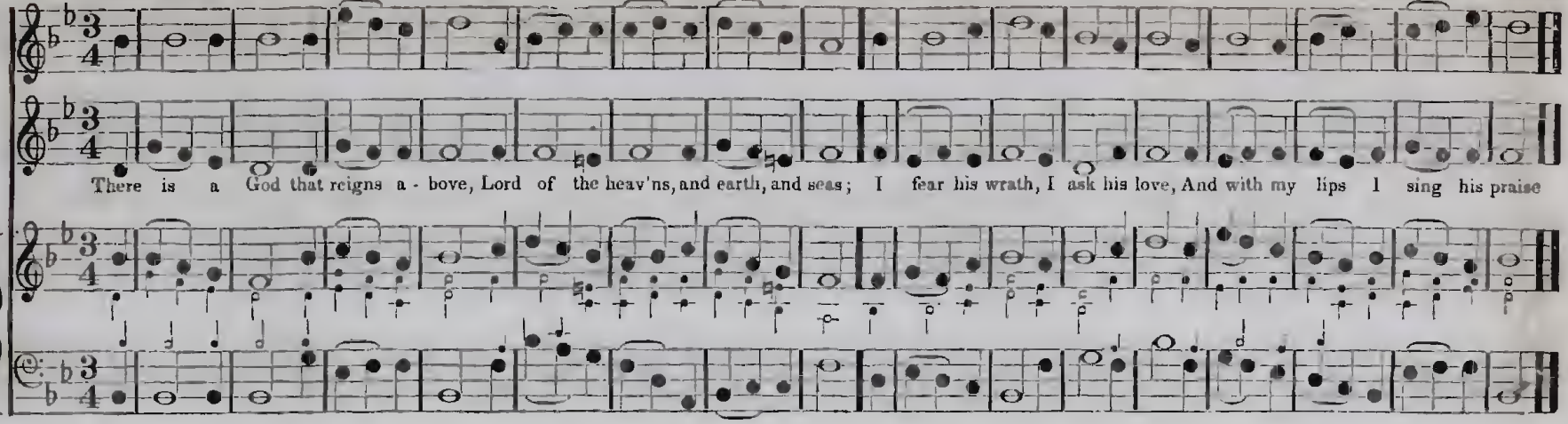
Tuckey.



UN POCO ALLEGRETTO.

ALL SAINTS. L. M. M

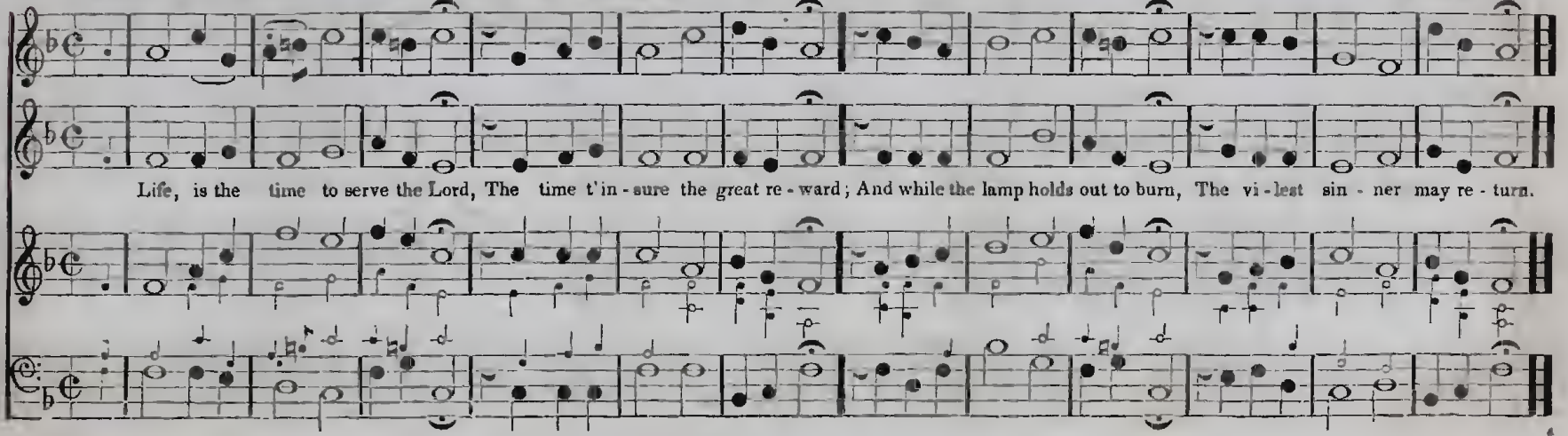
W. Knapp.



UN POCO ALLEGRO.

WELLS. L. M. M

Holdrad.

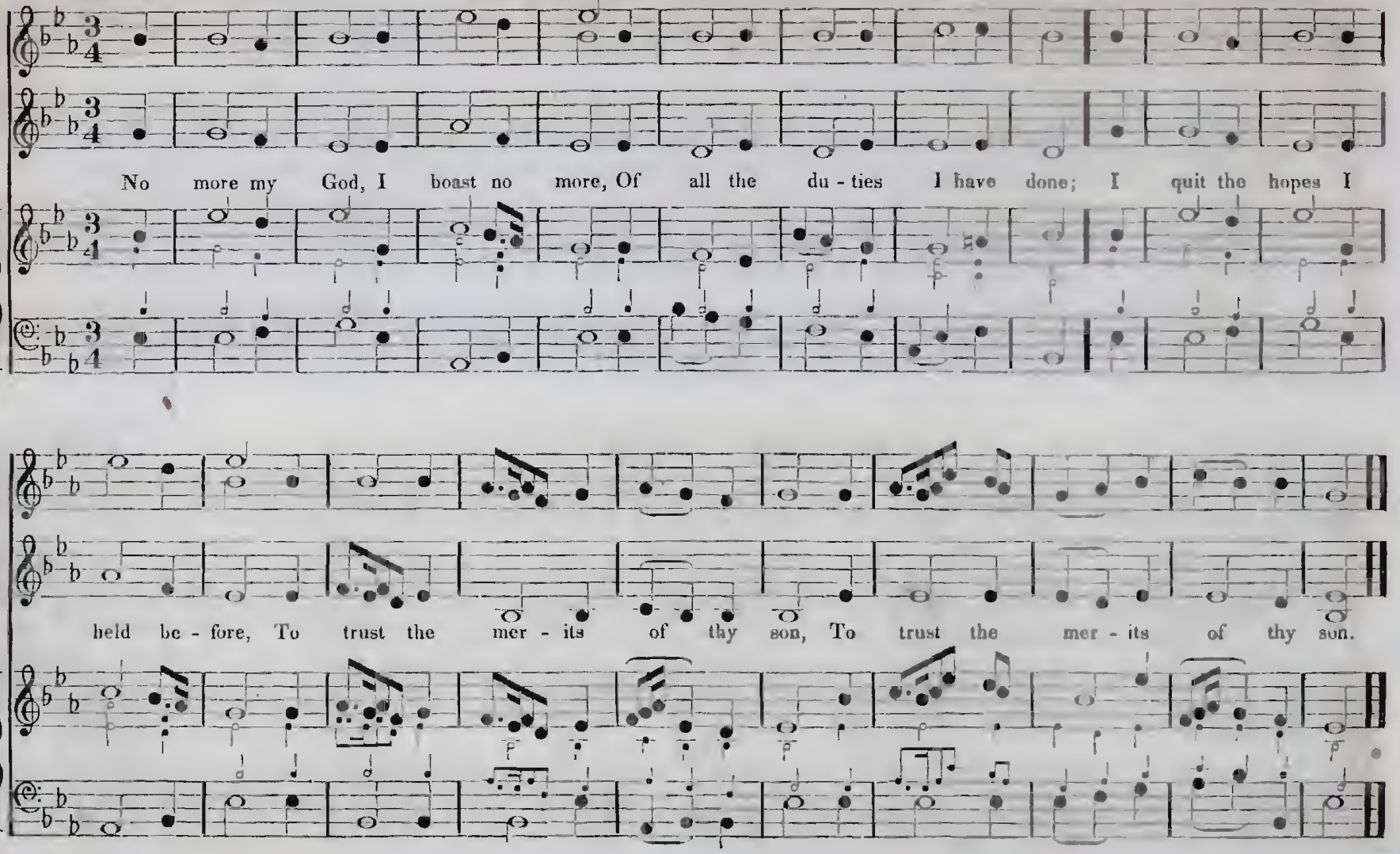


ALLEGRETTO MODERATO.

SURRY. L. M.

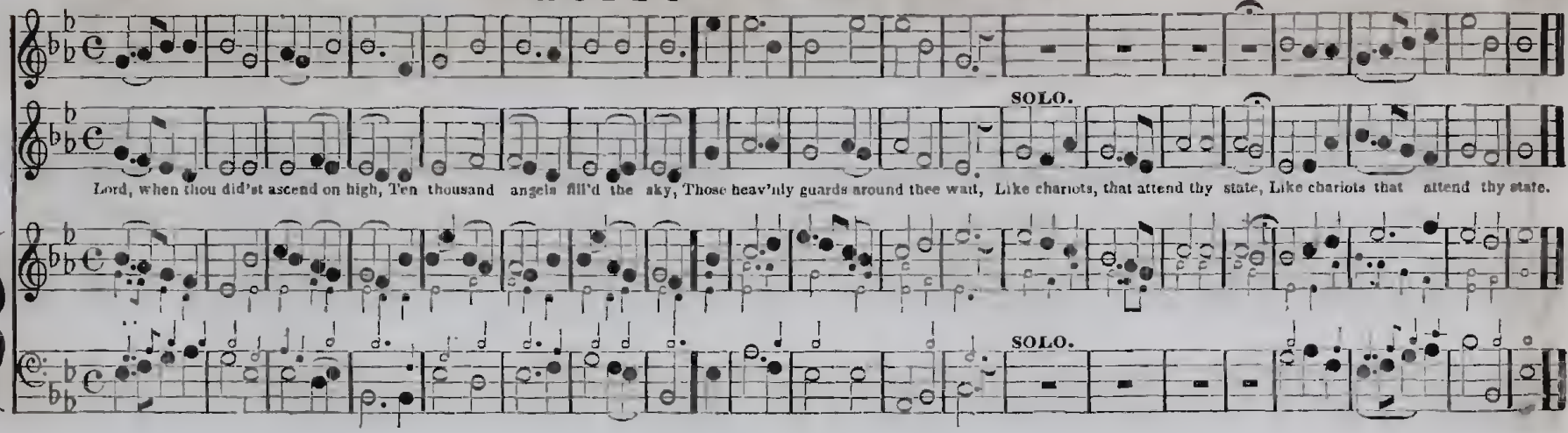
M #

Costellow.



ALLEGRO.

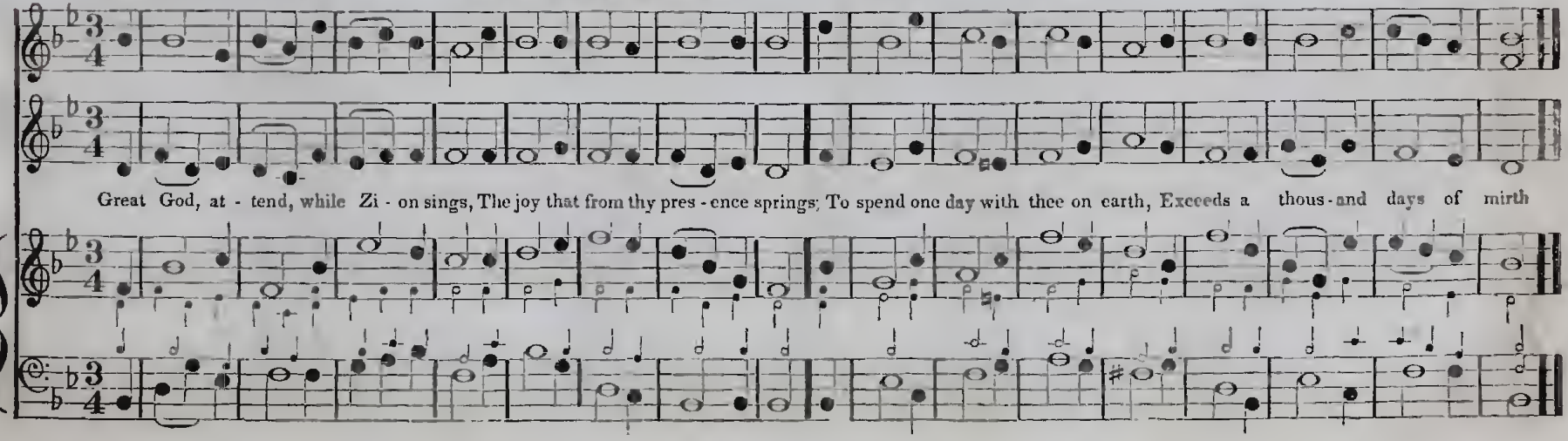
QUITO. L. M. M



ALLEGRETTO MODERATO.

REDFIELD. L. M. M

W. Billings.



ALLEGRO MODERATO.

BLUE MOUNTAIN. L. M.

M #

How oft - - - have sin and Sa - - tan strove, To rend - - my - soul from thee - my God? But

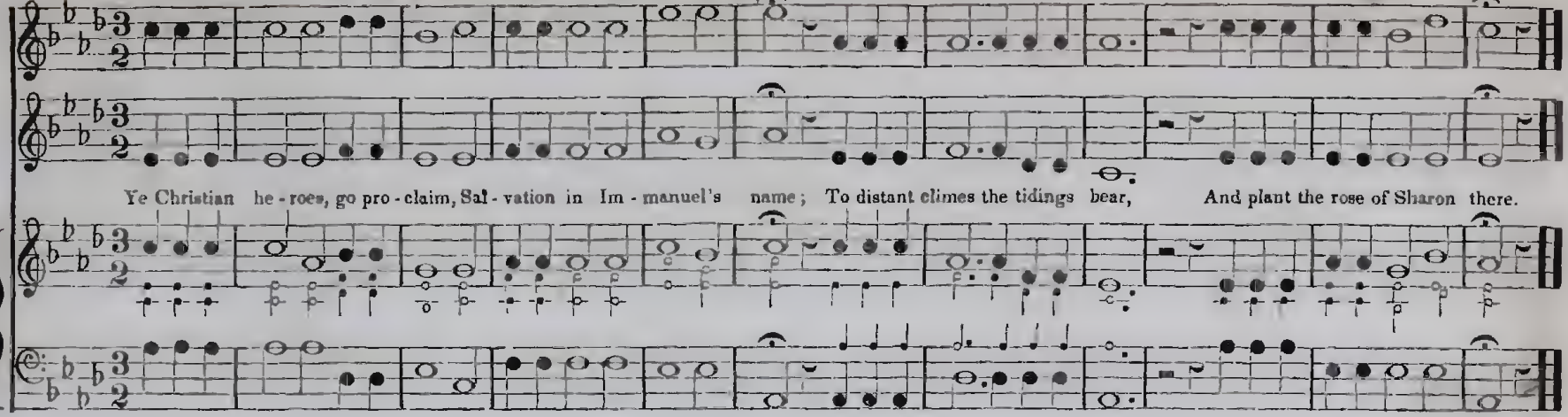
ev - - - - er - - - - last - ing is - - - thy - love, And Je - - sus seals it with - - - his blood.

VIVACE.

MISSIONARY CHANT. L. M.

M #

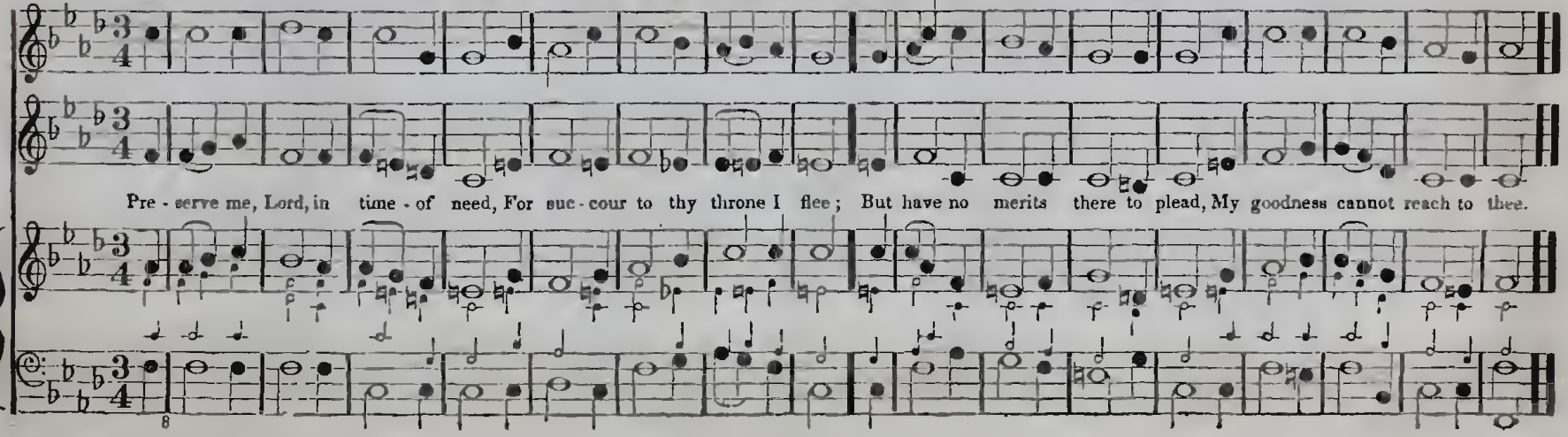
From the American Harp.



MODERATO.

MOUNT VERNON. L. M.

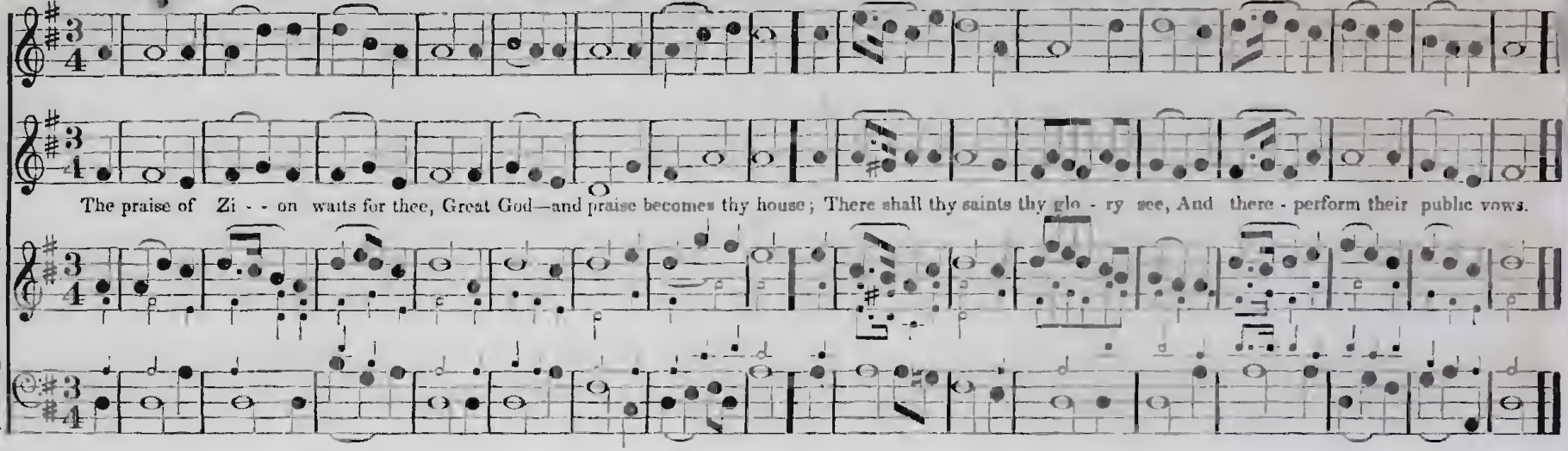
M b



UN POCO ALLEGRO.

SULLIVAN. L. M. M

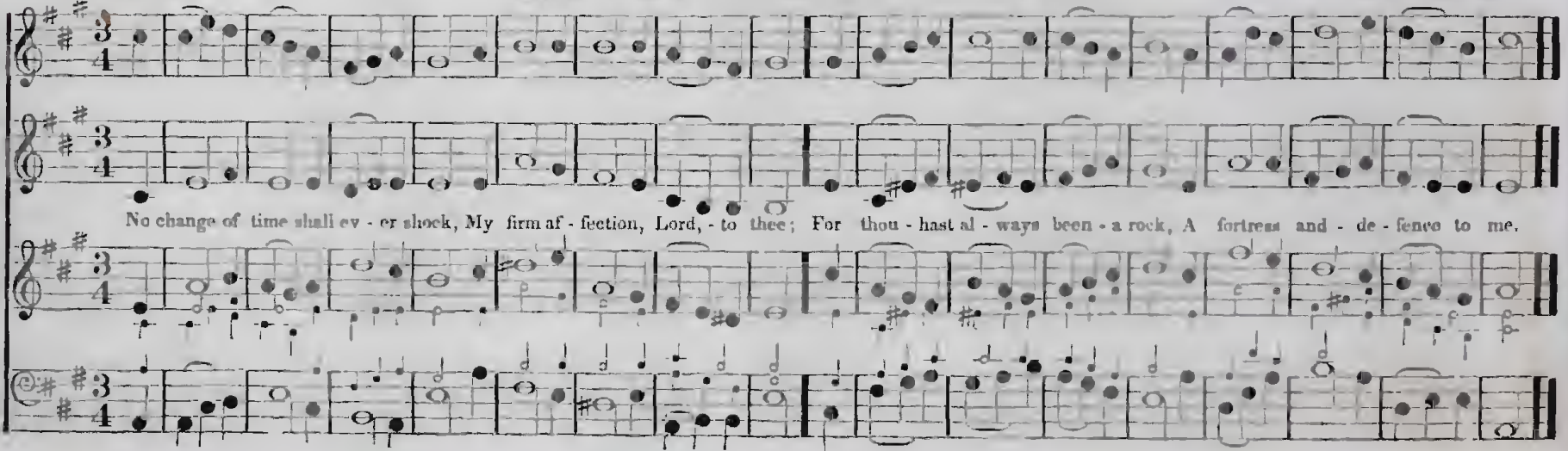
W. Billings.



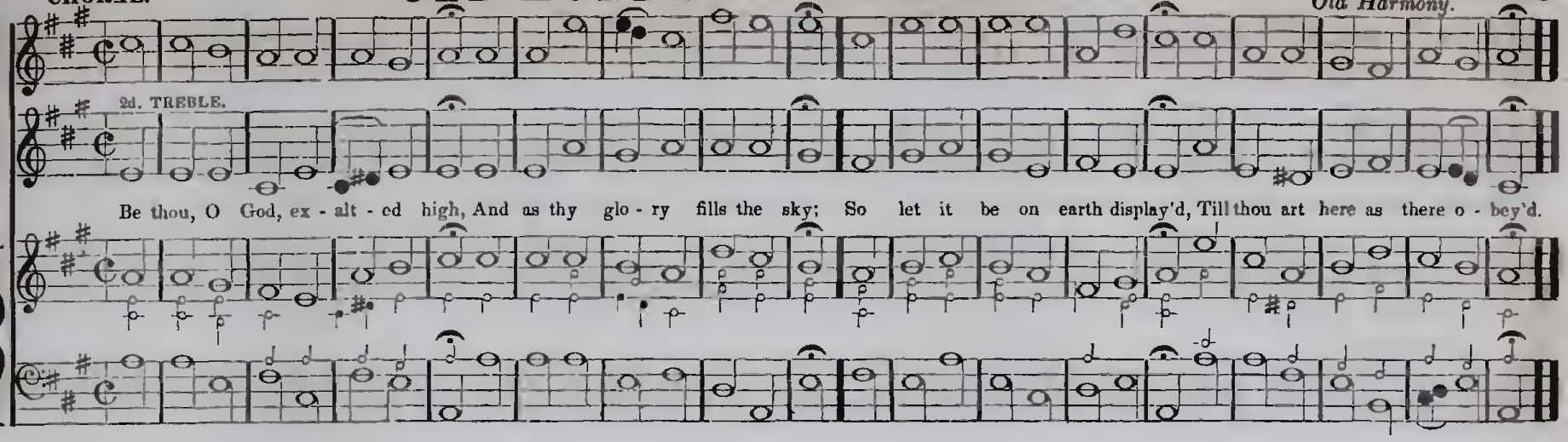
ALLEGRETTO.

LINTON. L. M. M

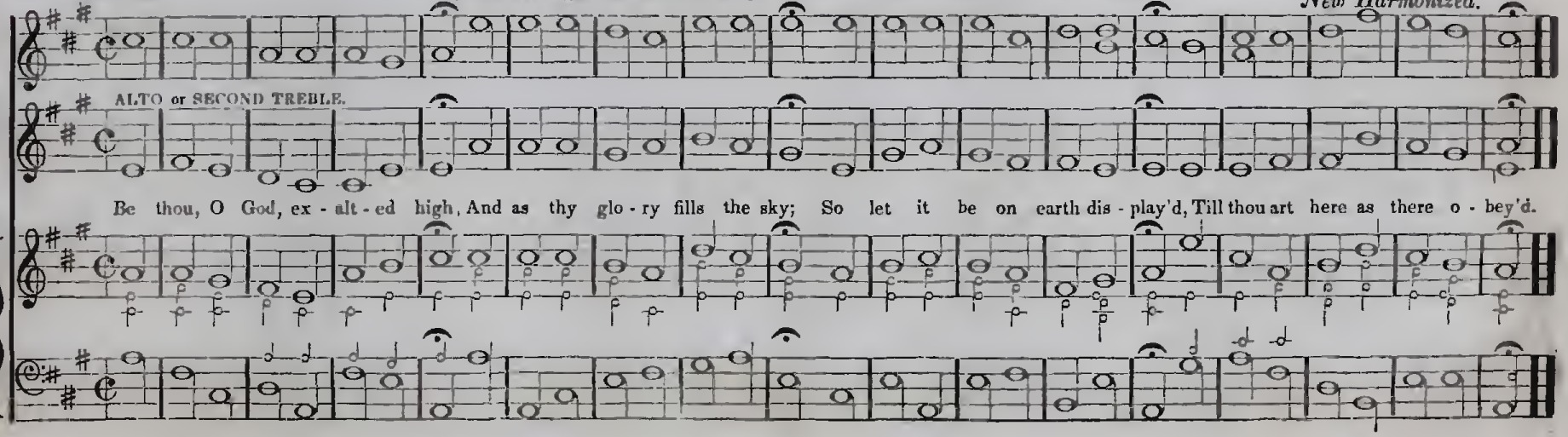
G. R. Jackson.



CHORAL. **OLD HUNDRED. L. M.** M # Martin Luther. *Old Harmony.*



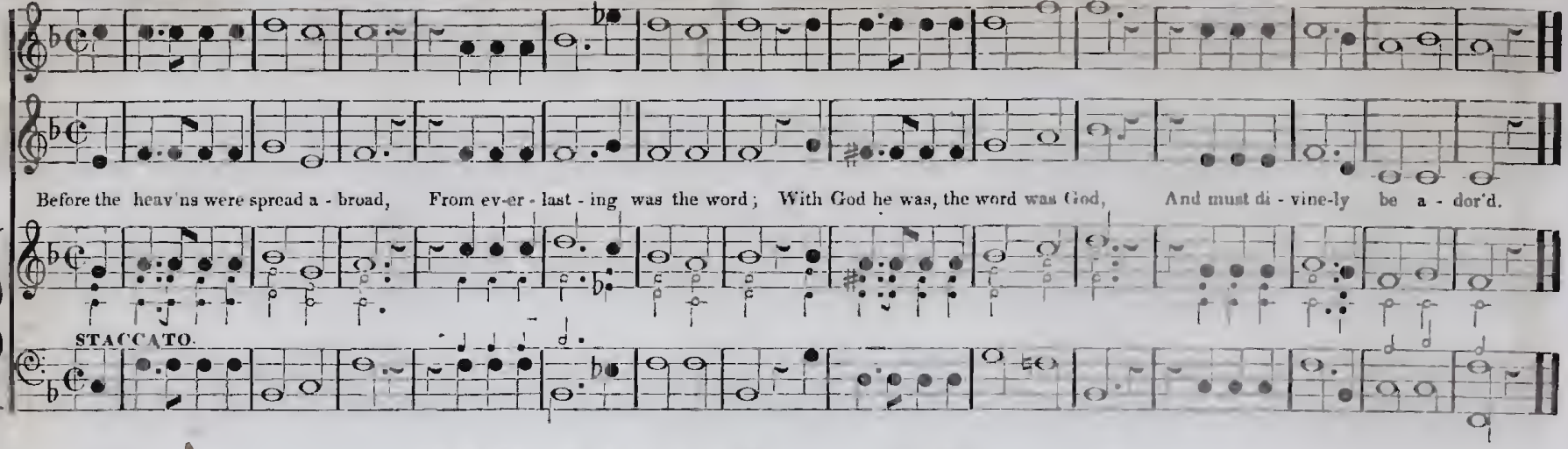
CHORAL. **OLD HUNDRED. L. M.** M # Martin Luther. *New Harmonized.*



ALLA BREVE.

GERMAN CHANT. L. M.

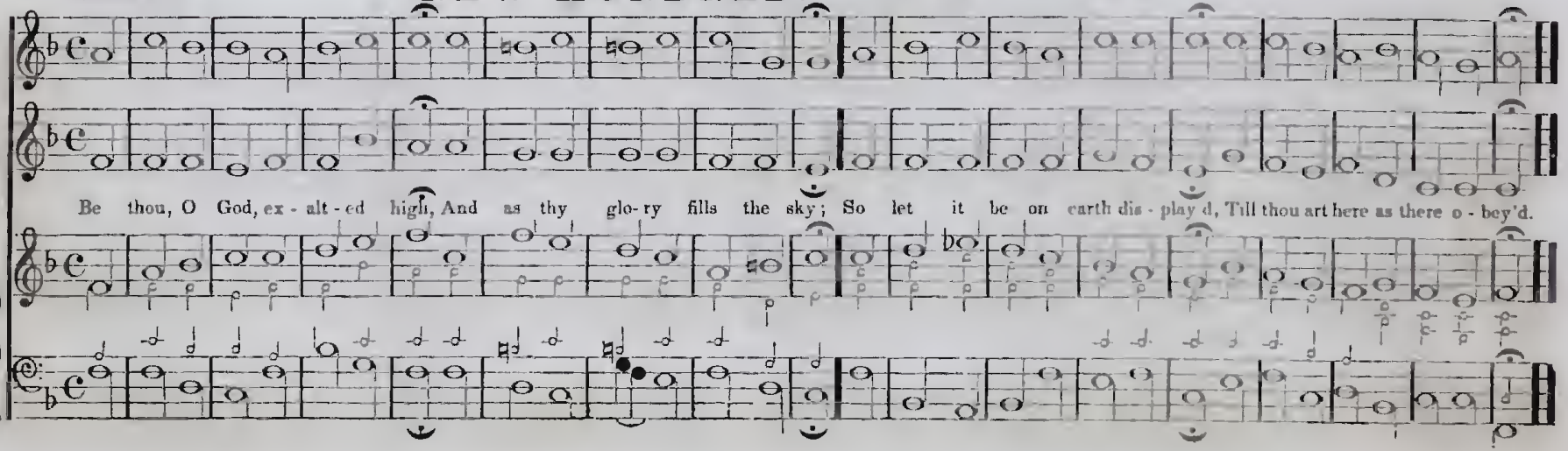
M # Hymn Chant. *From the American ...*



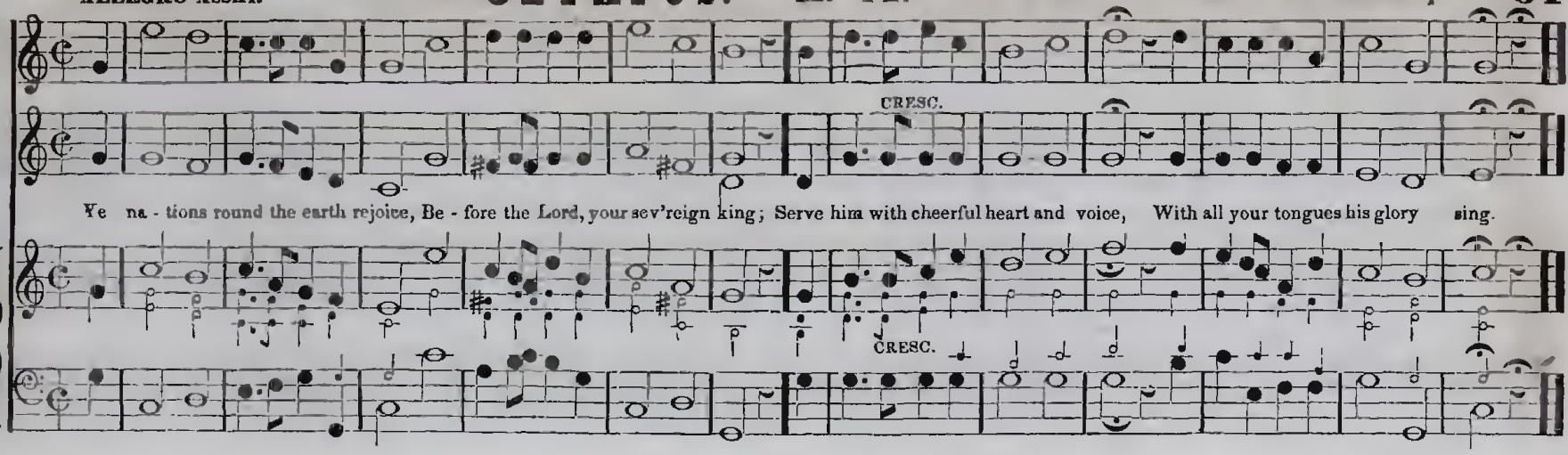
CHORAL.

NEW HUNDRED. L. M.

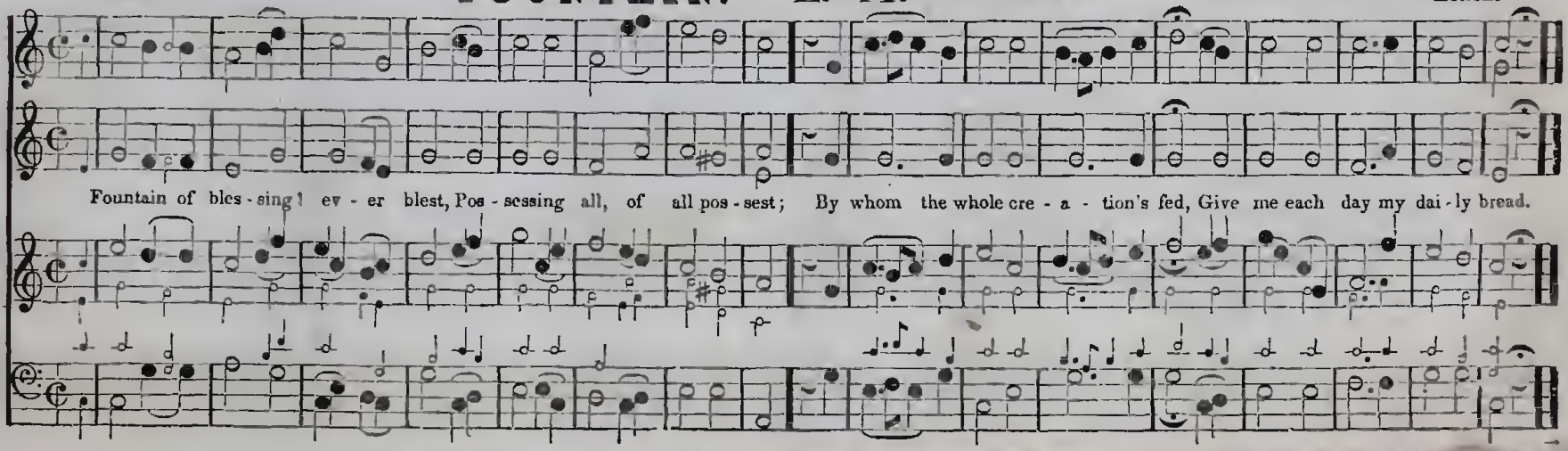
M #



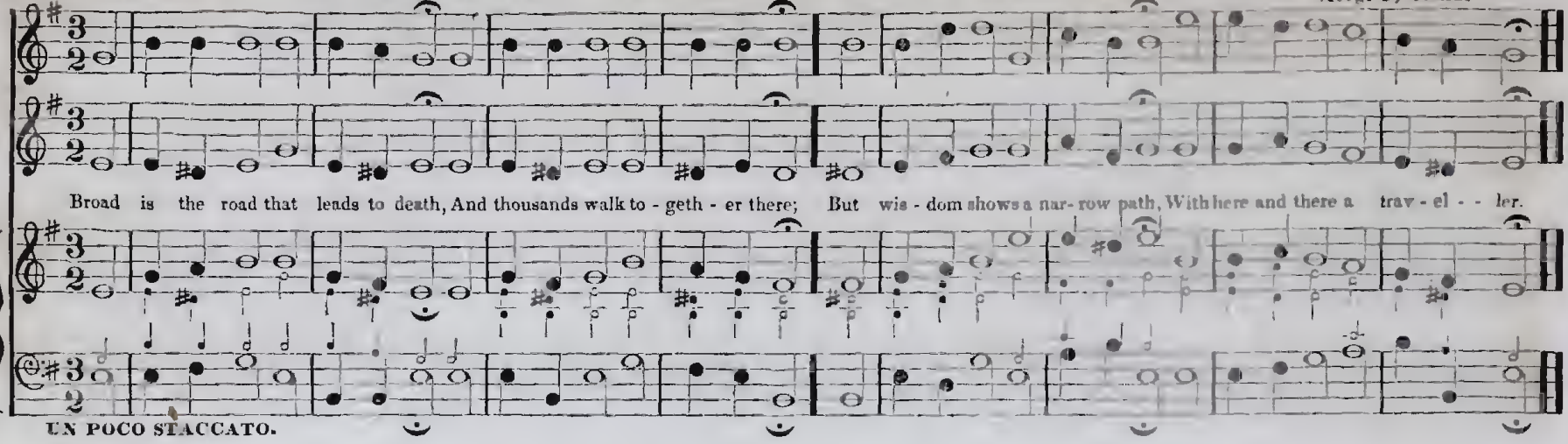
ALLEGRO ASSAI. **OLYMPUS. L. M.** M ♯ *From the American Harp.*



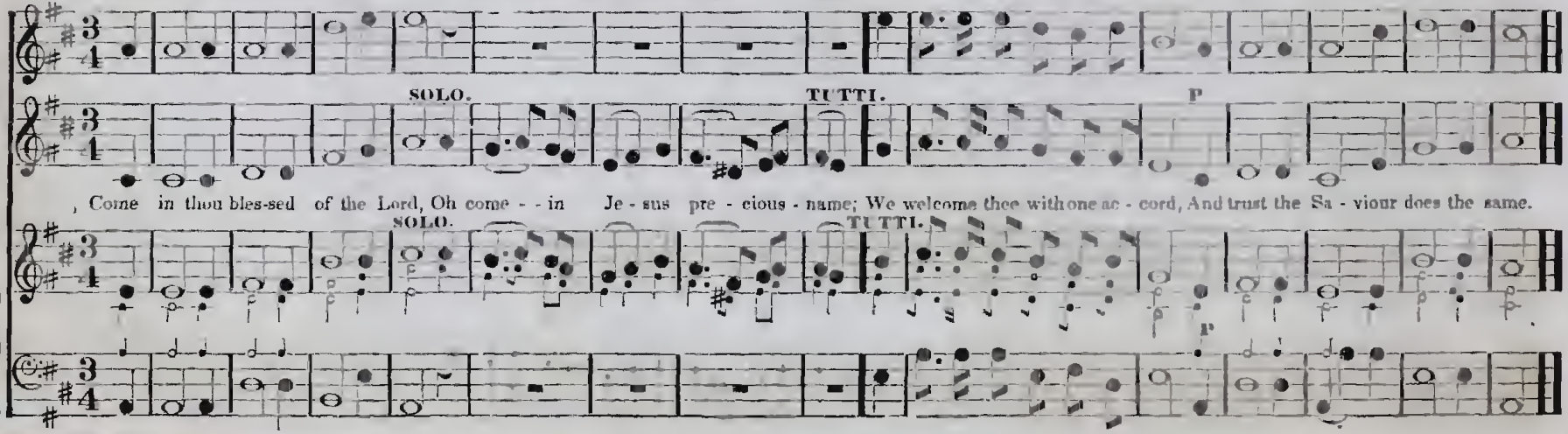
ALLEGRO. **FOUNTAIN. L. M.** M ♯ Leach.



ALLEGRO. **WINDHAM. L. M.** M b **Hymn Chant.** *Sub: A Choral by M. Luther. Arrg. by Read.*



UN POCO ALLEGRETTO. **PRISCILLA. L. M.** M # *From the American Harp.*



ALLEGRETTO.

SOMERSET STREET. L. M. M

SOLO. 2d. TREBLE

TUTTI.

How pleasant, how di - vinely fair, O Lord of hosts, thy dwellings are; With long de - sire my spir - it faints, To meet th'as - sem - blies of - thy saints.

SOLO.

TUTTI.

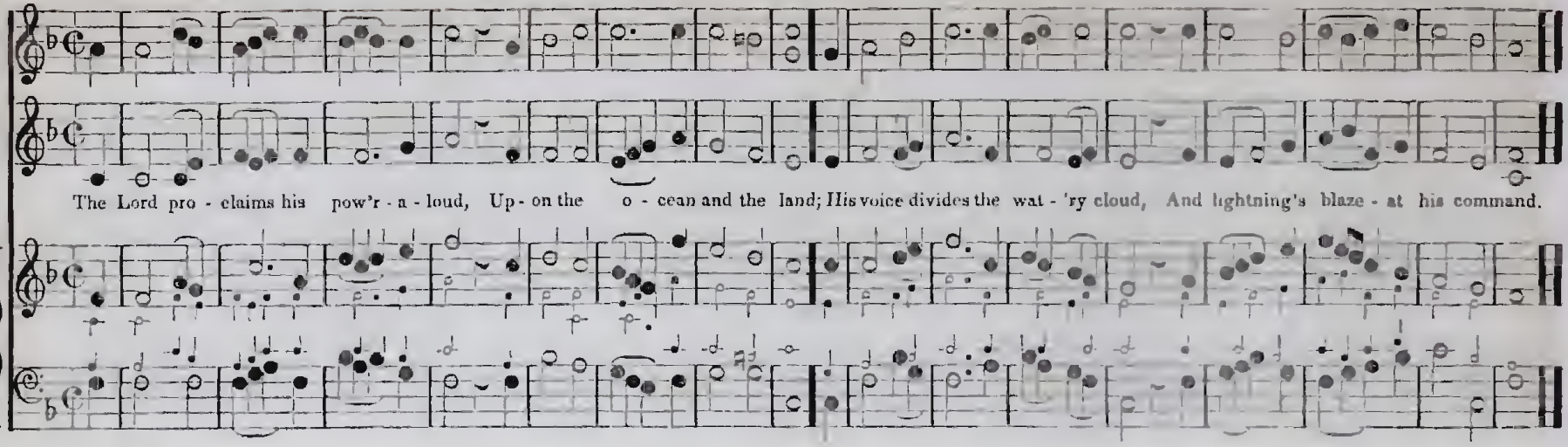
ALLEGRETTO.

ANTIGUA. L. M. M

High in the heav'ns, e - ternal God, Thy goodness in - full glo - ry shines; Thy truth shall break through ev' - ry cloud, That veils and dar - kens thy designs

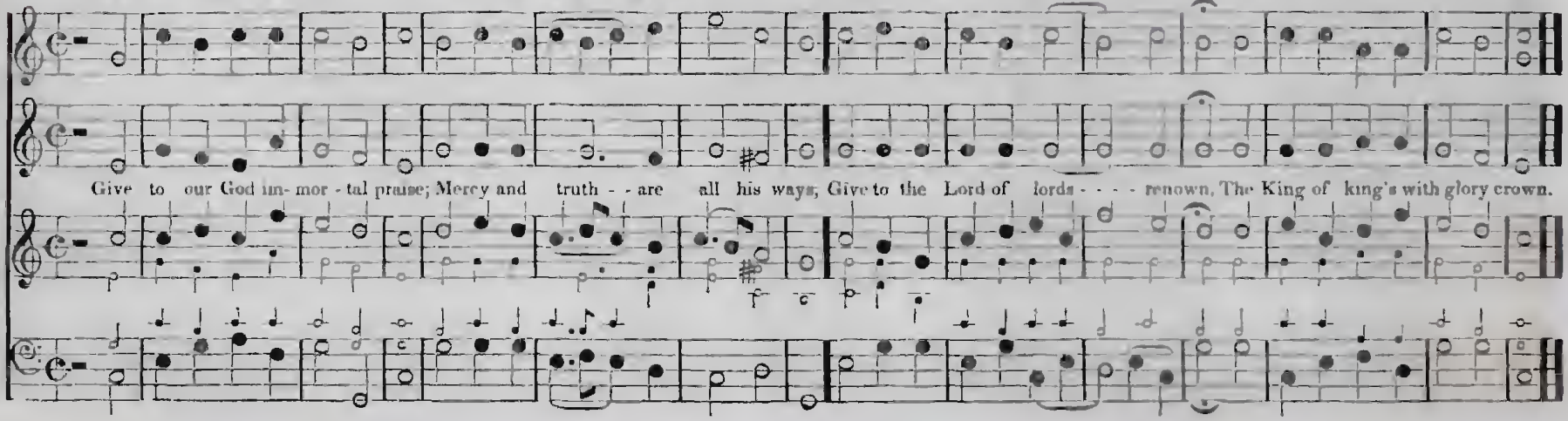
ALLEGRO ASSAI.

BREWER. L. M. M



ALLEGRO MODERATO.

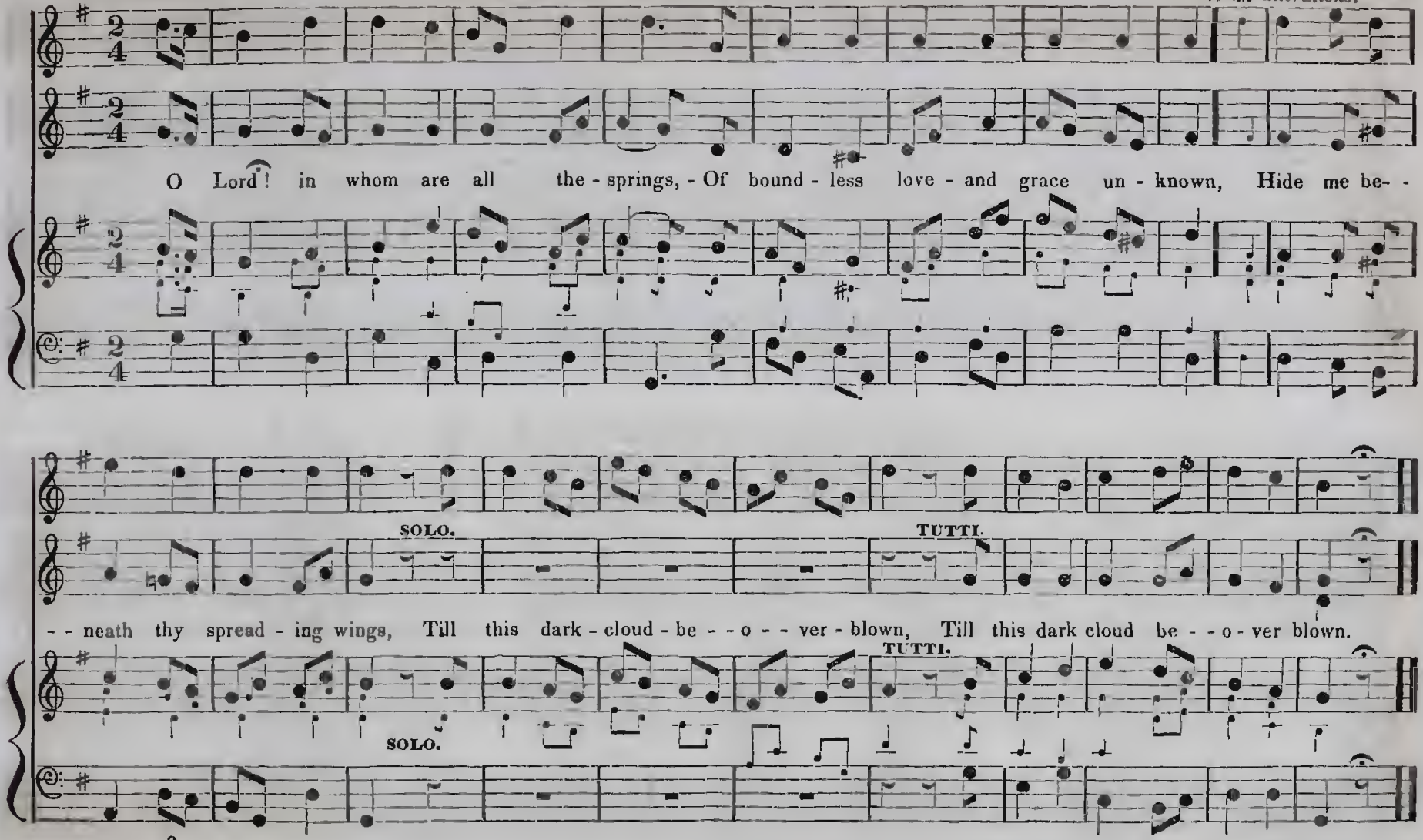
PRAISE. L. M. M



ANDANTINO.

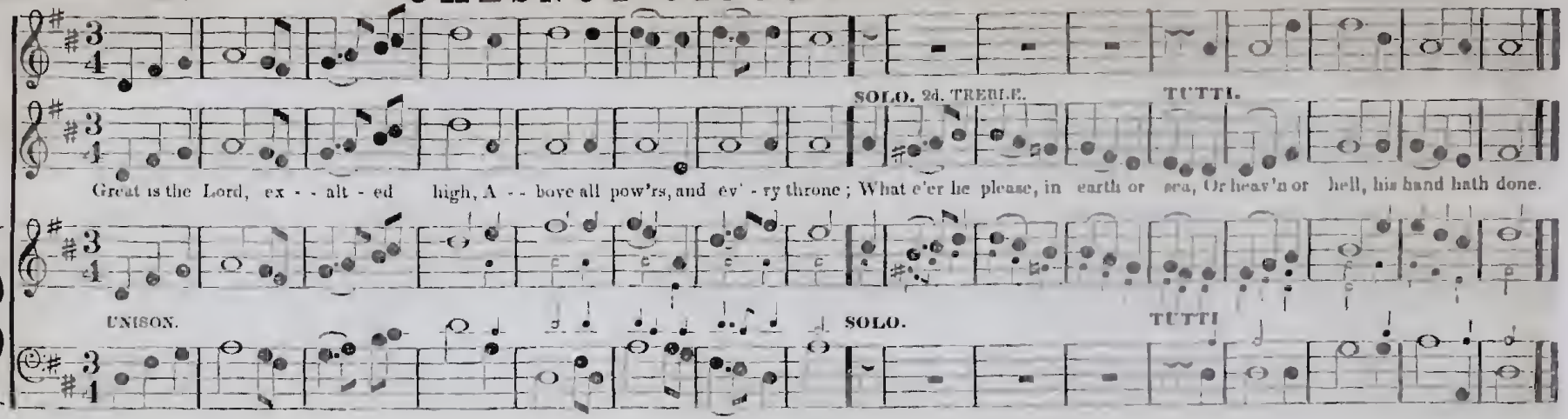
POMFRET. L. M. M

Cecil.
With alterations.



ALLEGRO

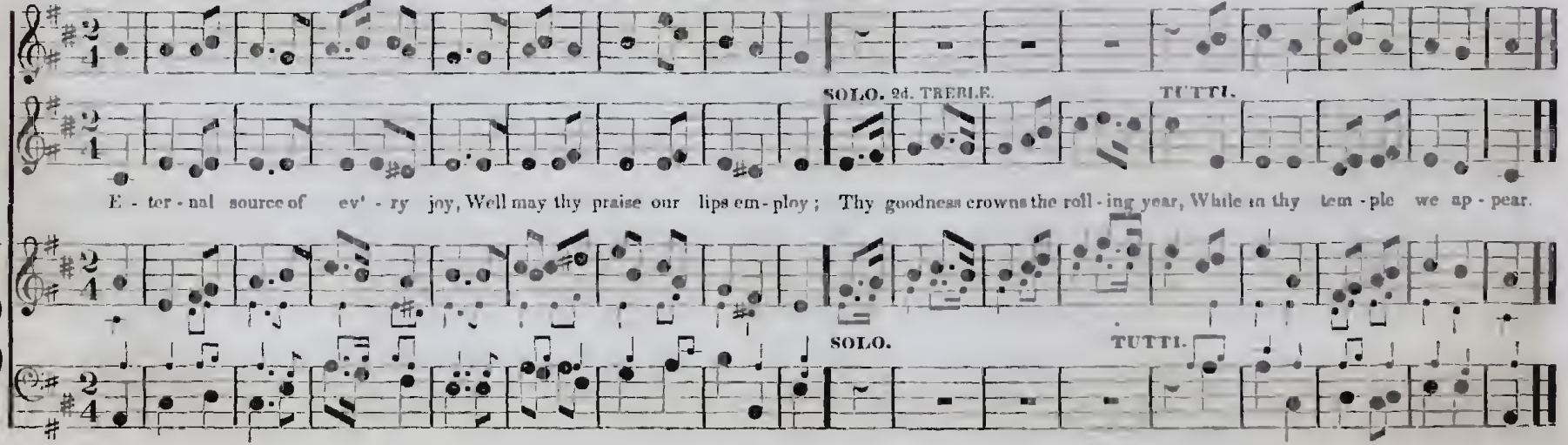
CHESNUT STREET. L. M. M

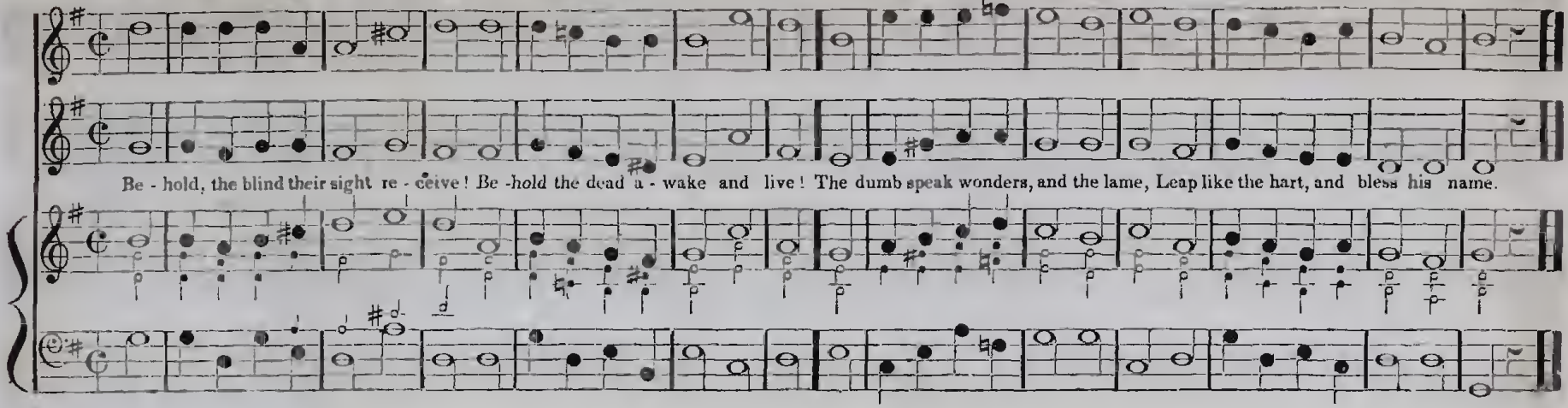


UN POCO ALLEGRETTO

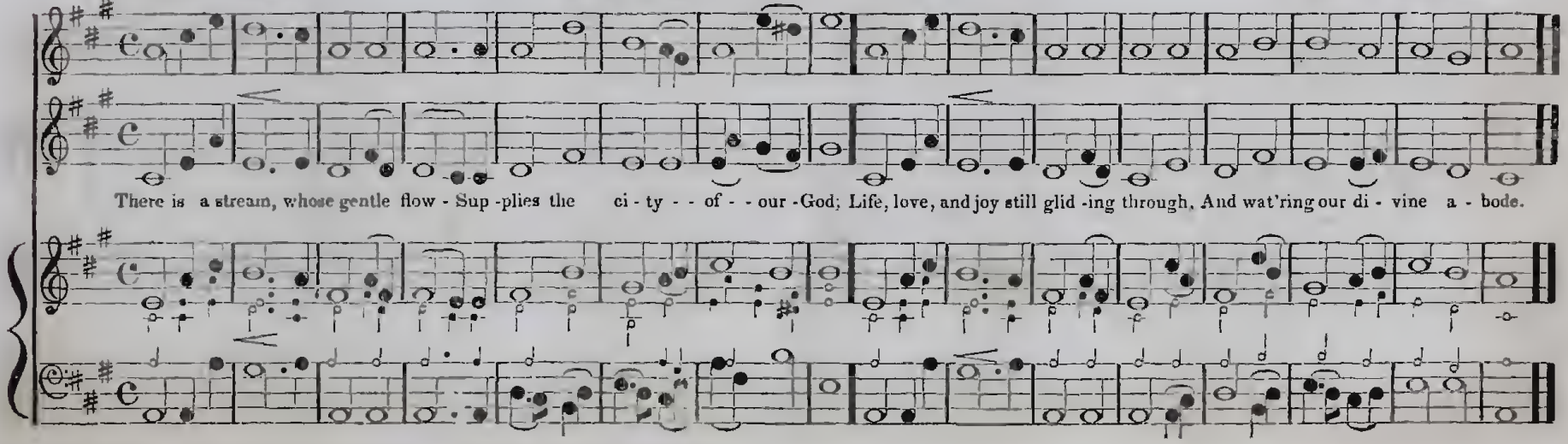
CHAPEL STREET. L. M. M

W. Mather.





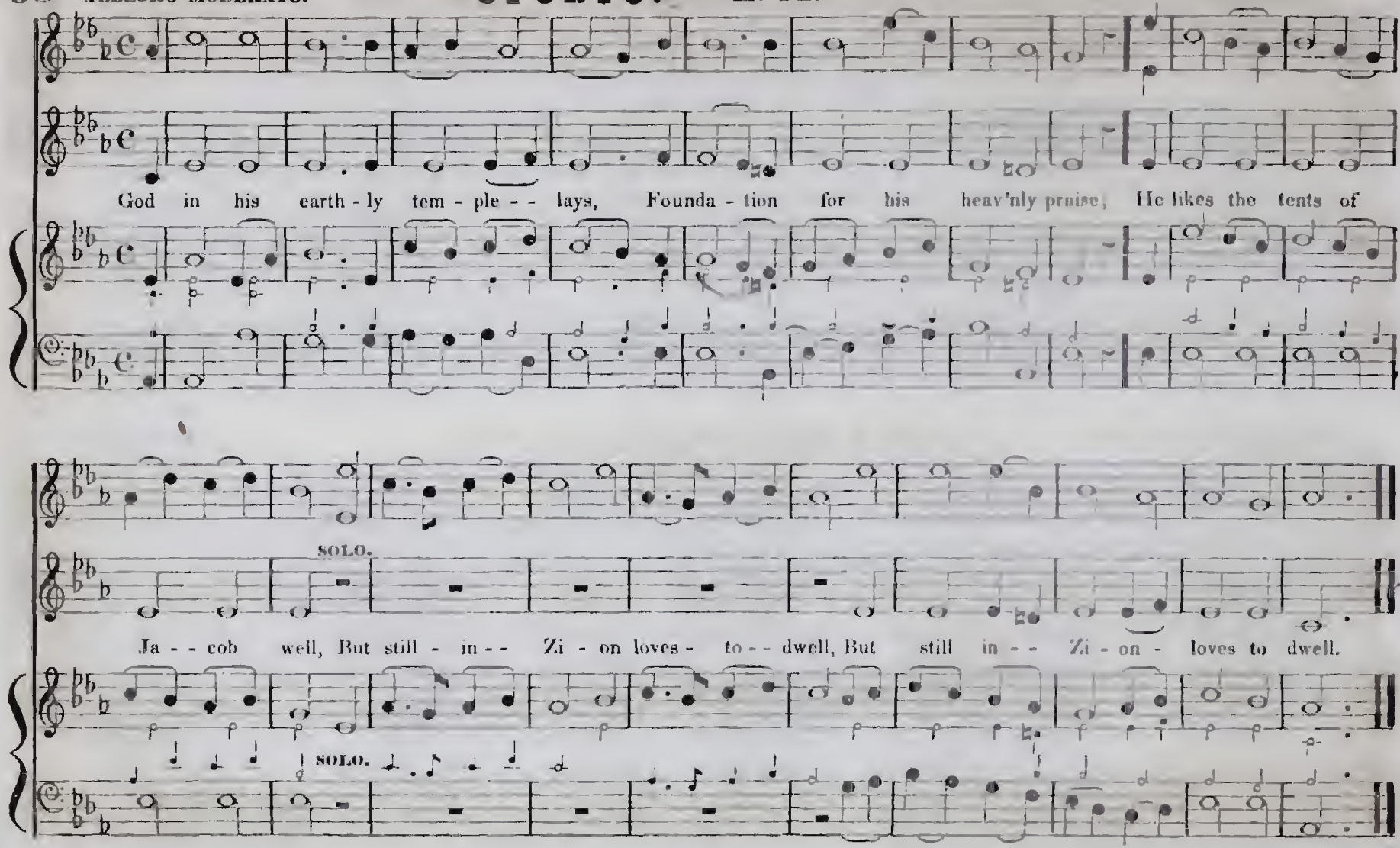
ALLEGRO MODERATO. **WARD. L. M.** M # *An original Hymn tune.*



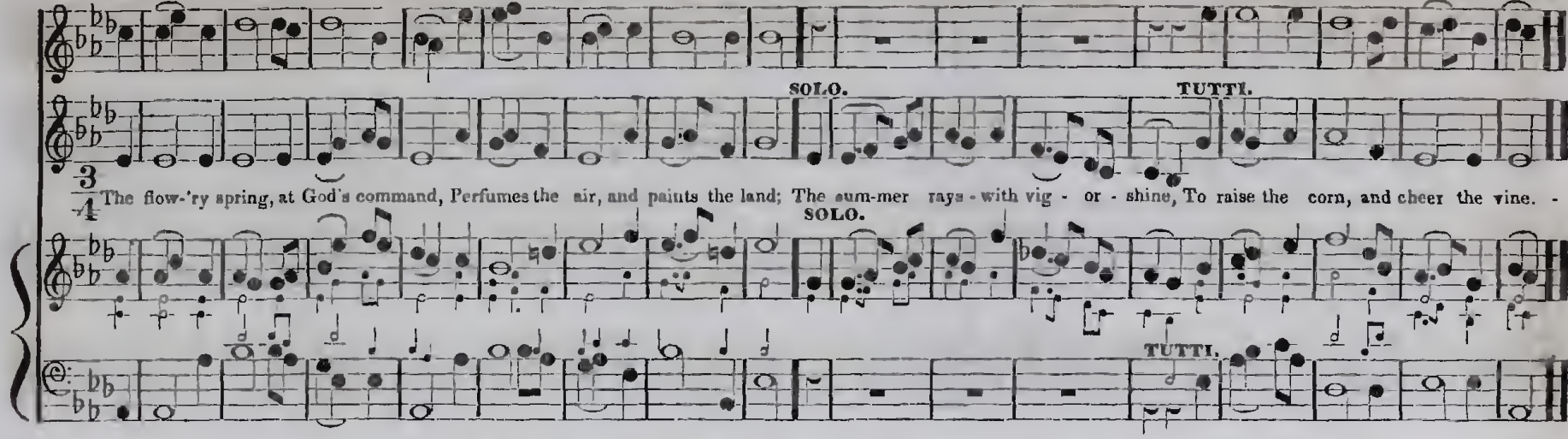
ALLEGRO MODERATO.

OPORTO. L. M.

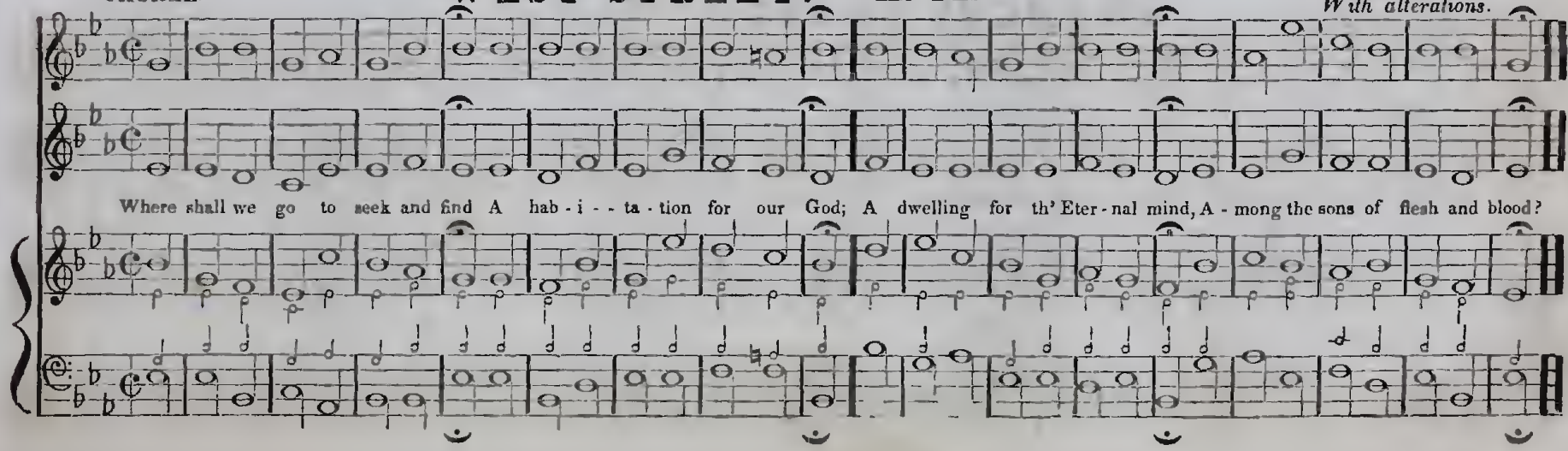
M #



UN POCO ALLEGRETTO. **CH. W. LOVETT'S HYMN.** **L. M.** M # *From the American Harp.*



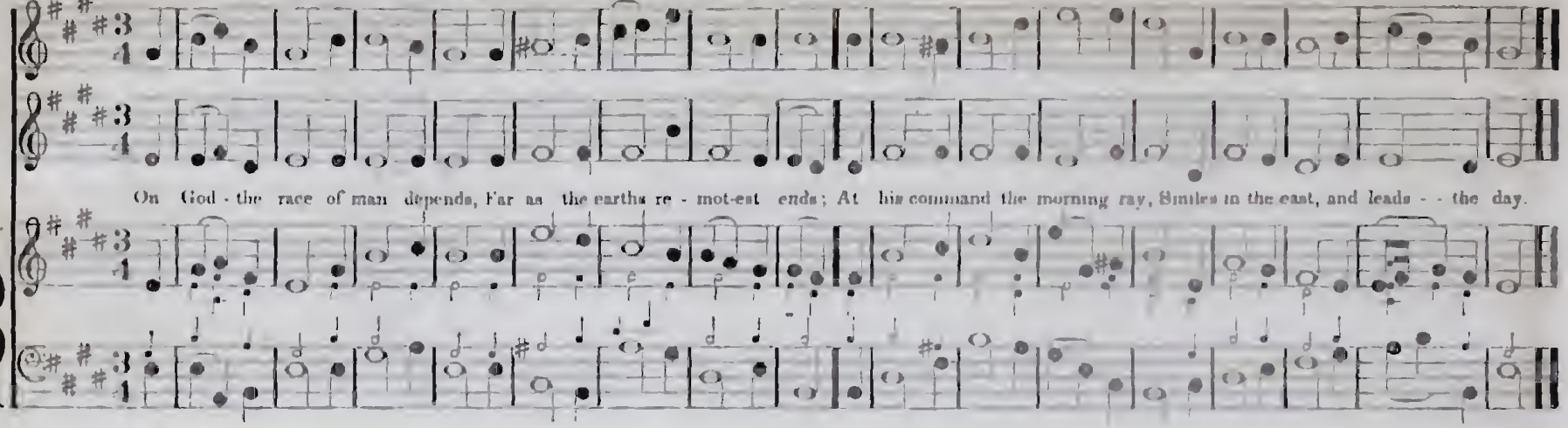
CHORAL. **WEST STREET.** **L. M.** M # German Choral. *With alterations.*



UN POCO ALLEGRETTO.

ROCKINGHAM. L. M.

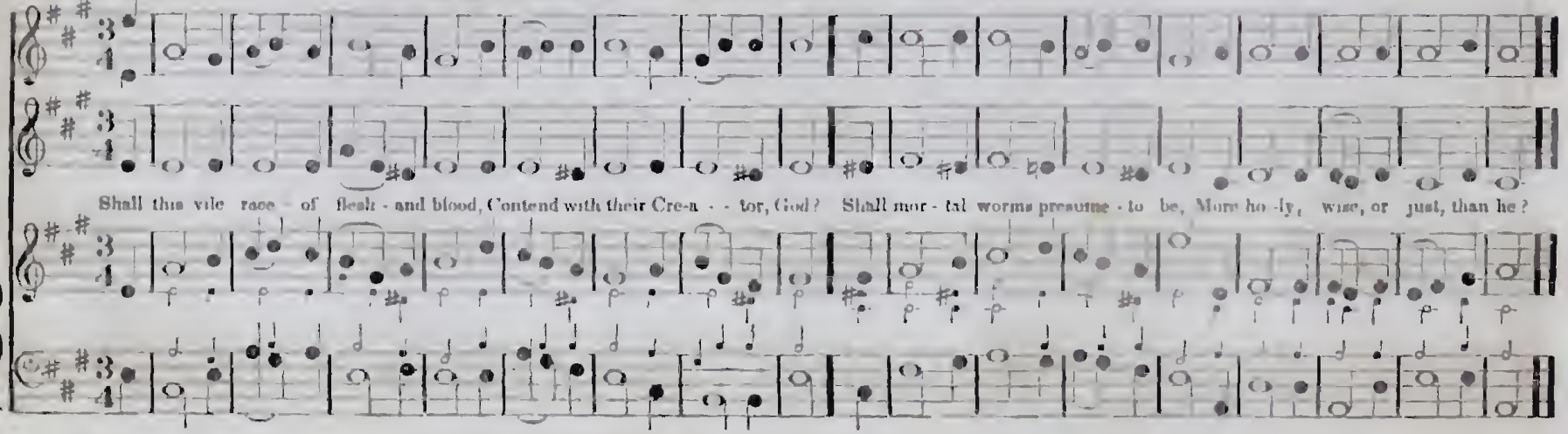
M #



ALLEGRETTO

TREMONT STREET. L. M.

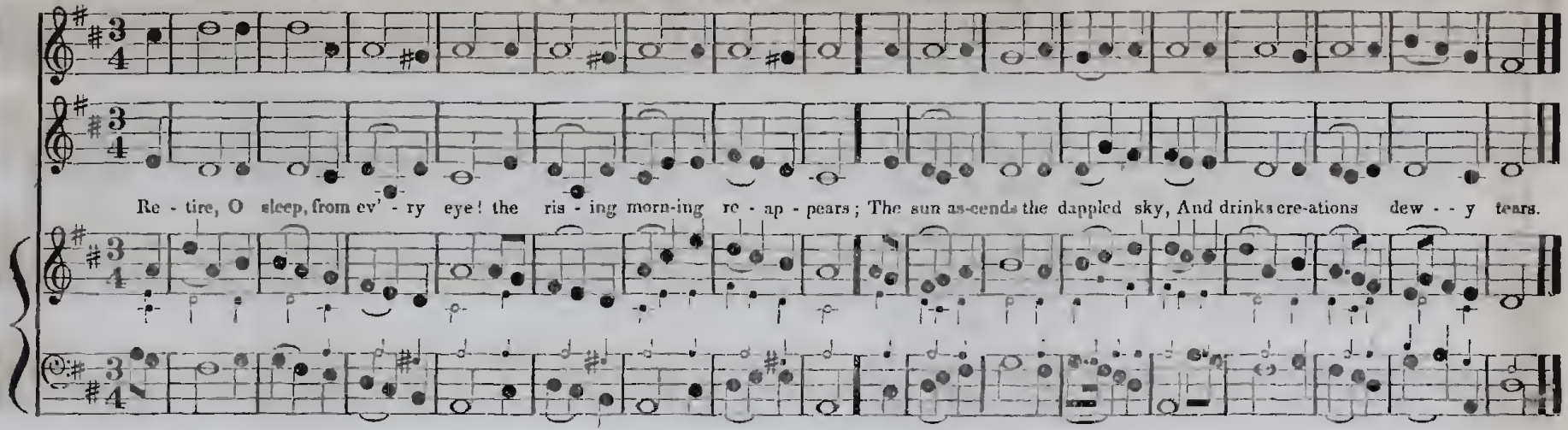
M #



MODERATO.

ST. GEORGE'S. L. M. M

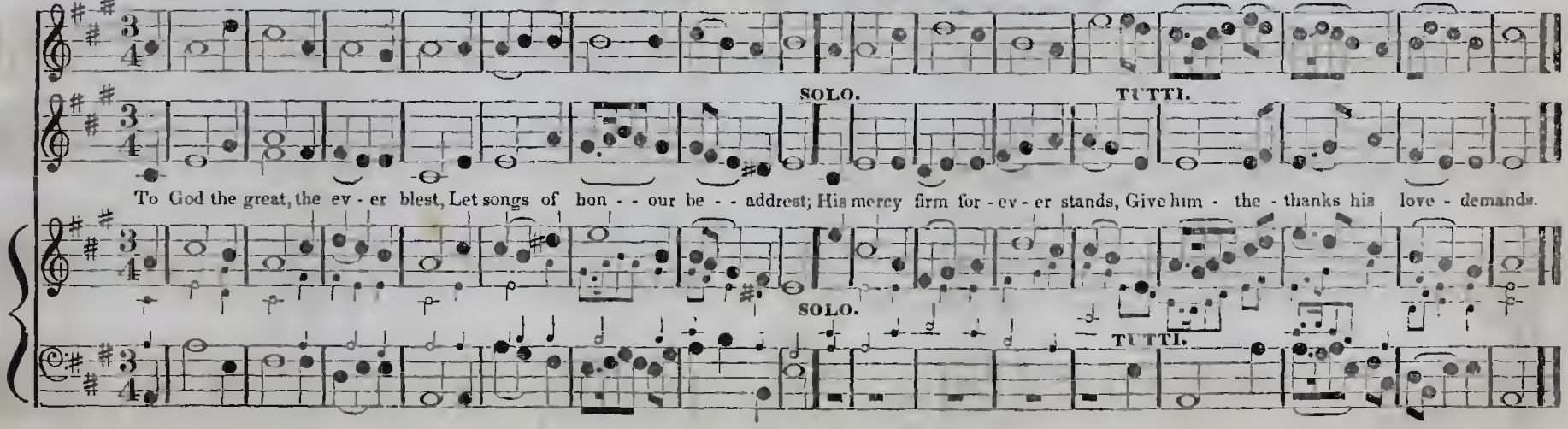
Stanley.



ALLEGRO.

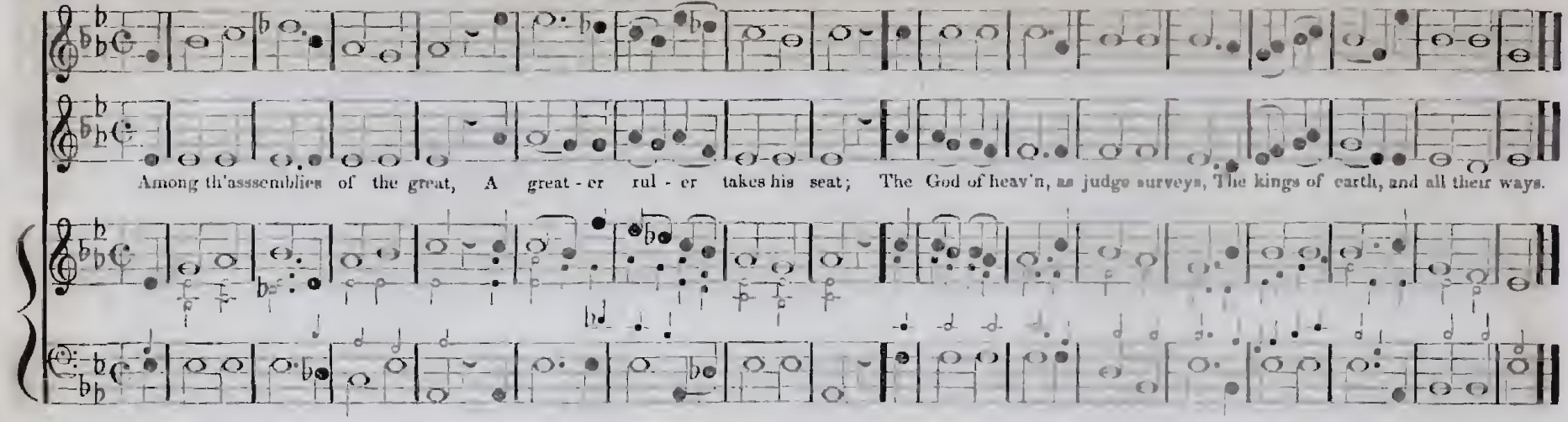
ST. PETER'S. L. M. M

Harwood.



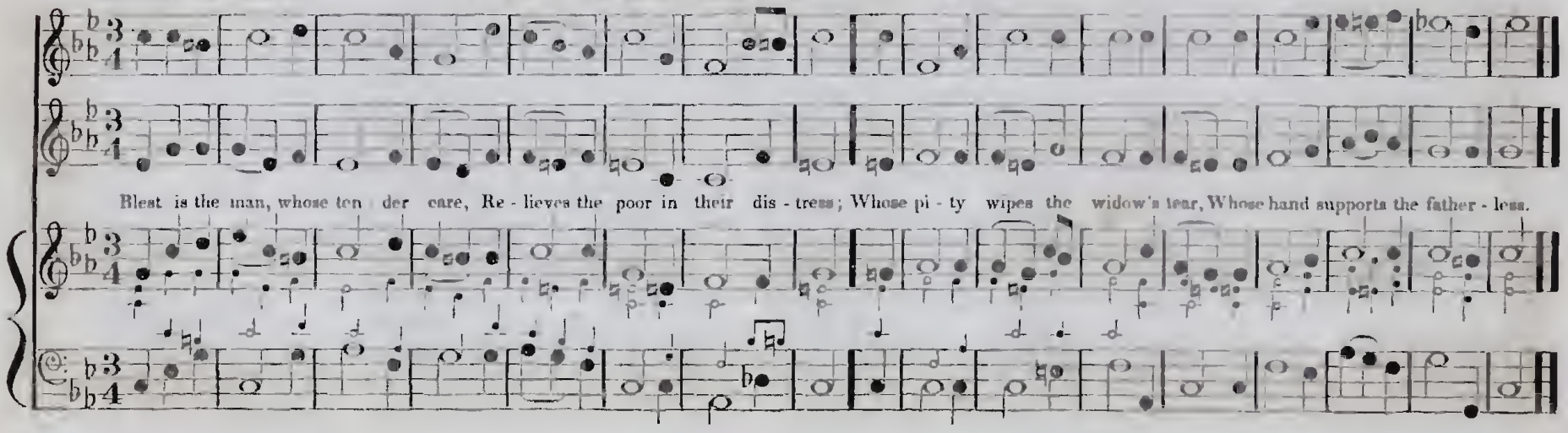
ALLA CAPELLA.

BACHFELD. L. M. M



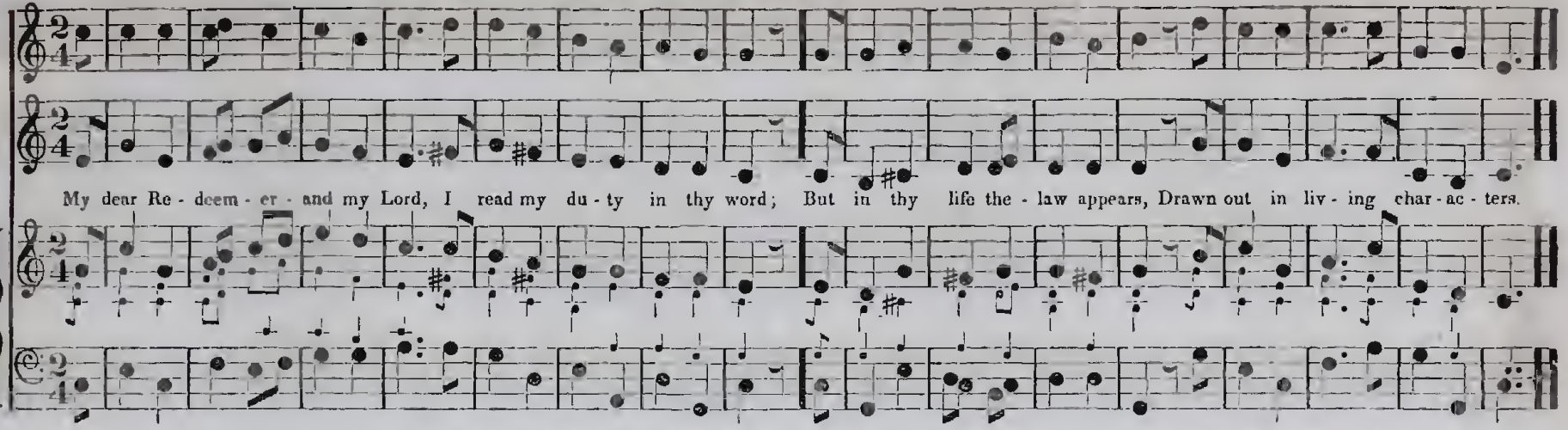
ALLO MODERATO.

WITTENBERG. L. M. M



ANDANTE.

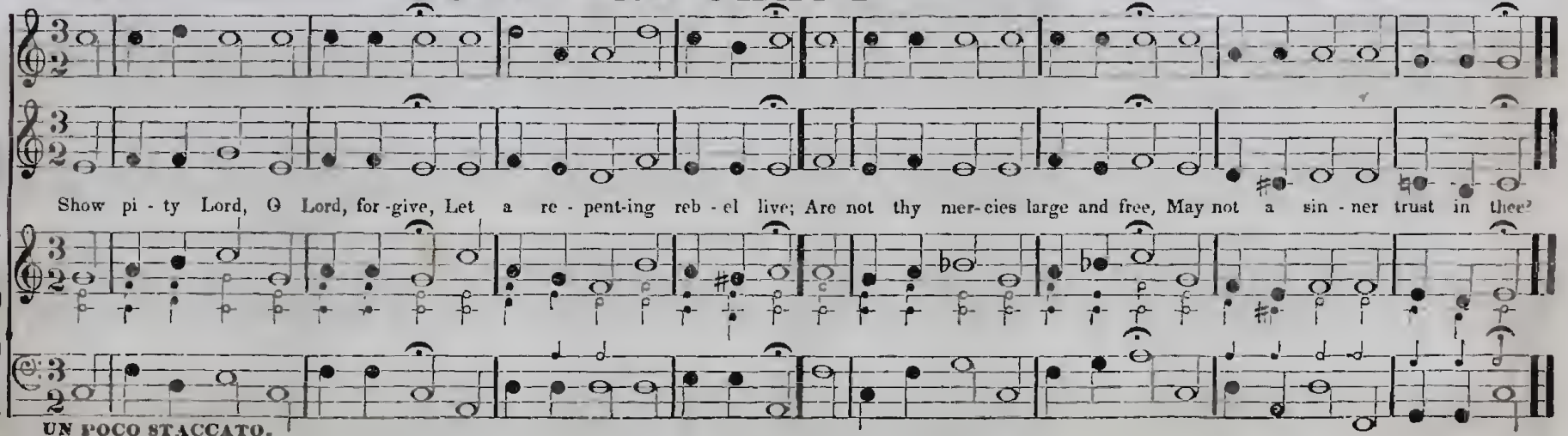
BULFINCH STREET. L. M. M



UN POCO ALLEGRETTO.

MORAVIAN CHANT. L. M. M

From the American Harp.



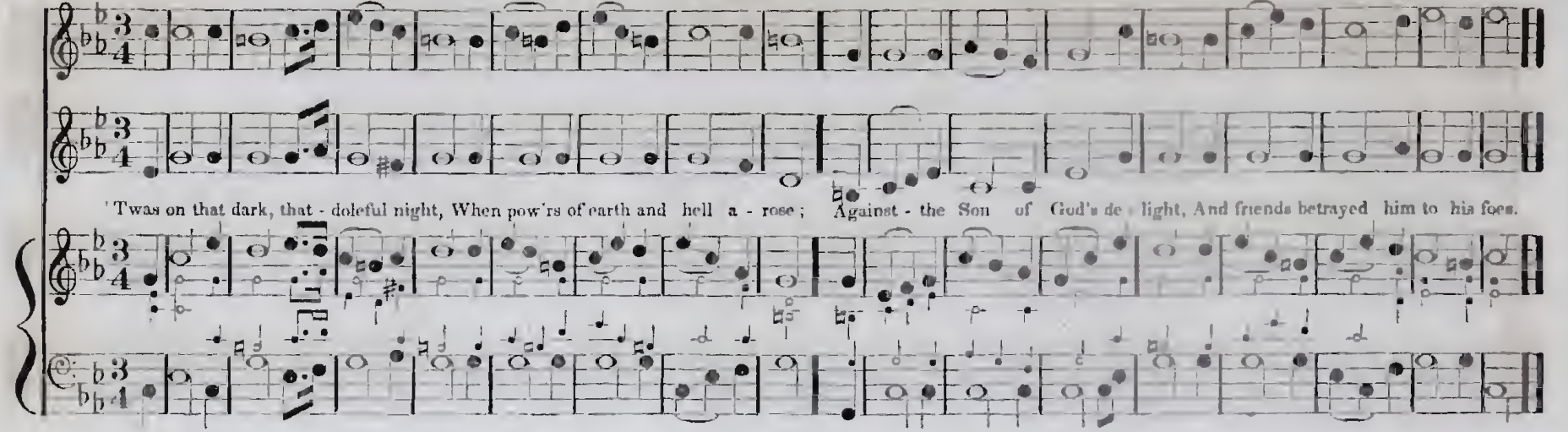
UN POCO STACCATO.

ALLO MODERATO.

BROOKFIELD. L. M.

M b

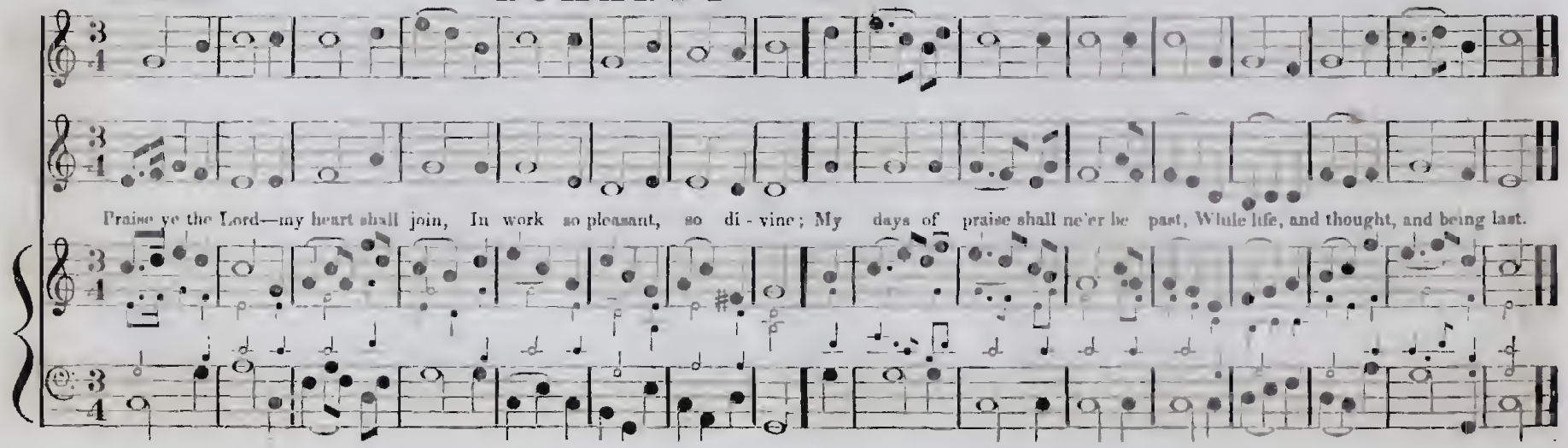
W. Billings.



ALLEGRO.

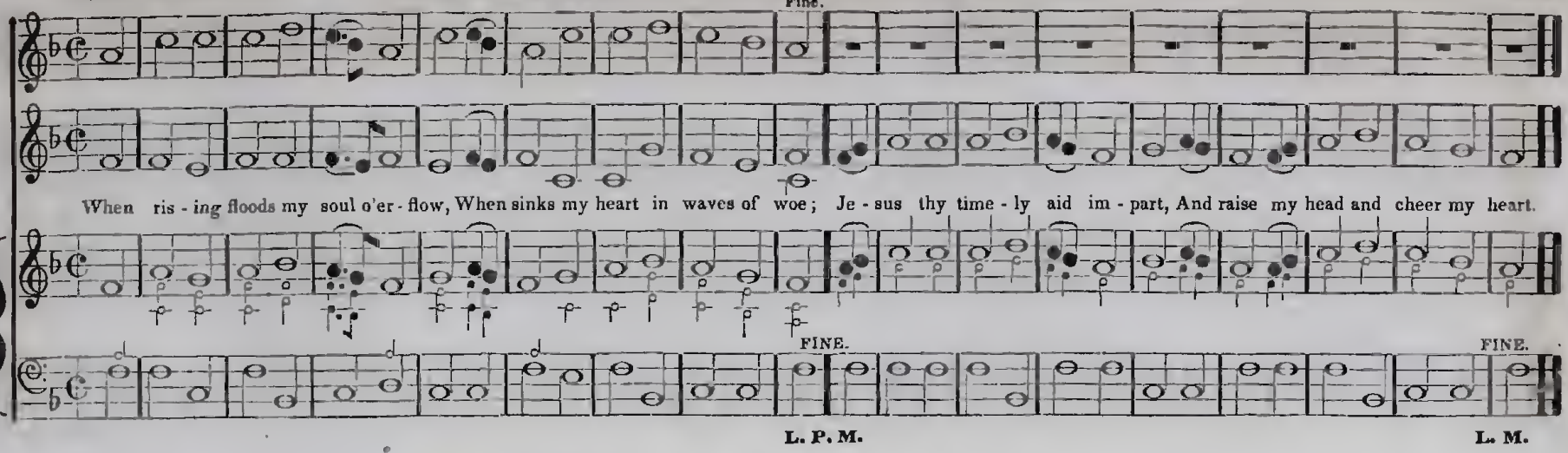
ECKARDT. L. M.

M #



ALLO MODERATO.

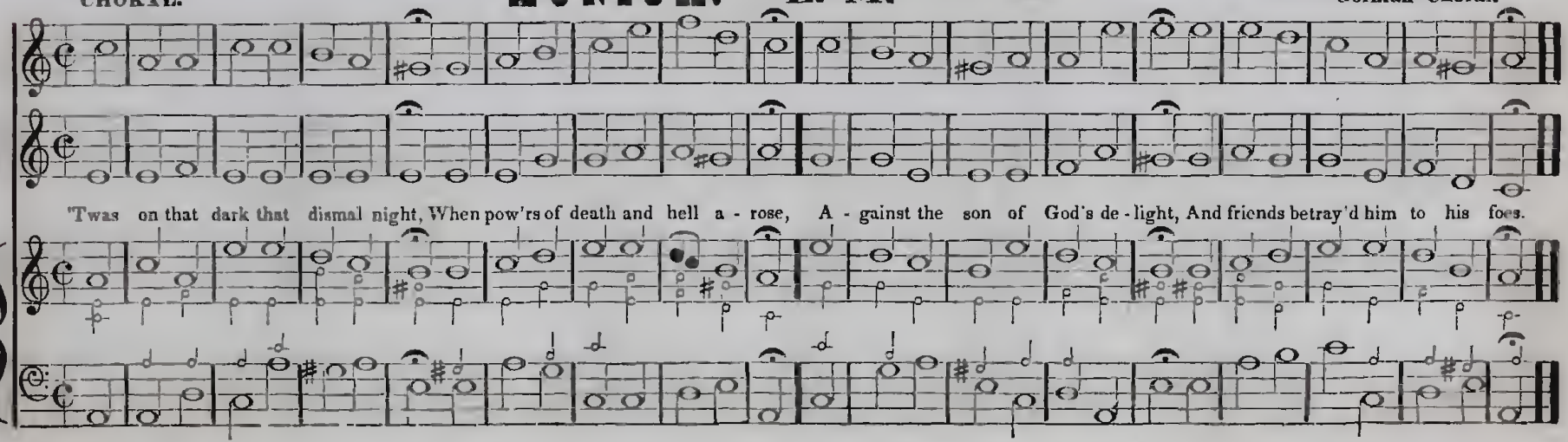
DRESDEN. L. M. M # or L. P. M.



CHORAL.

MUNICH. L. M. M b

German Choral.



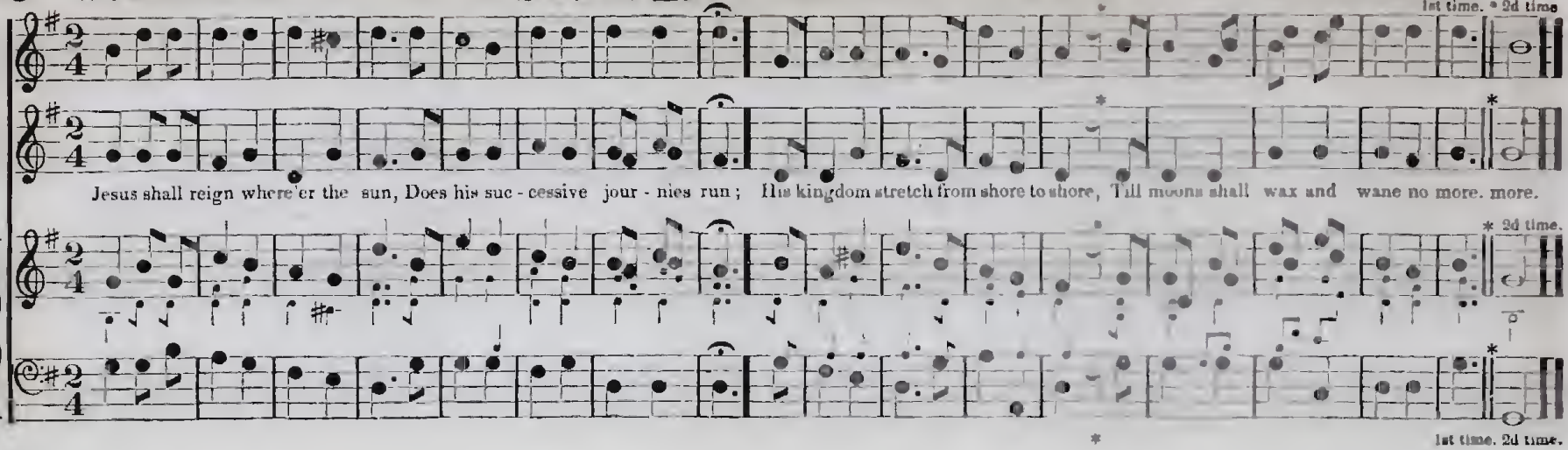
ALLEGRO MODERATO.

DUNSTAN. L. M.

M *

Dr. Madan.

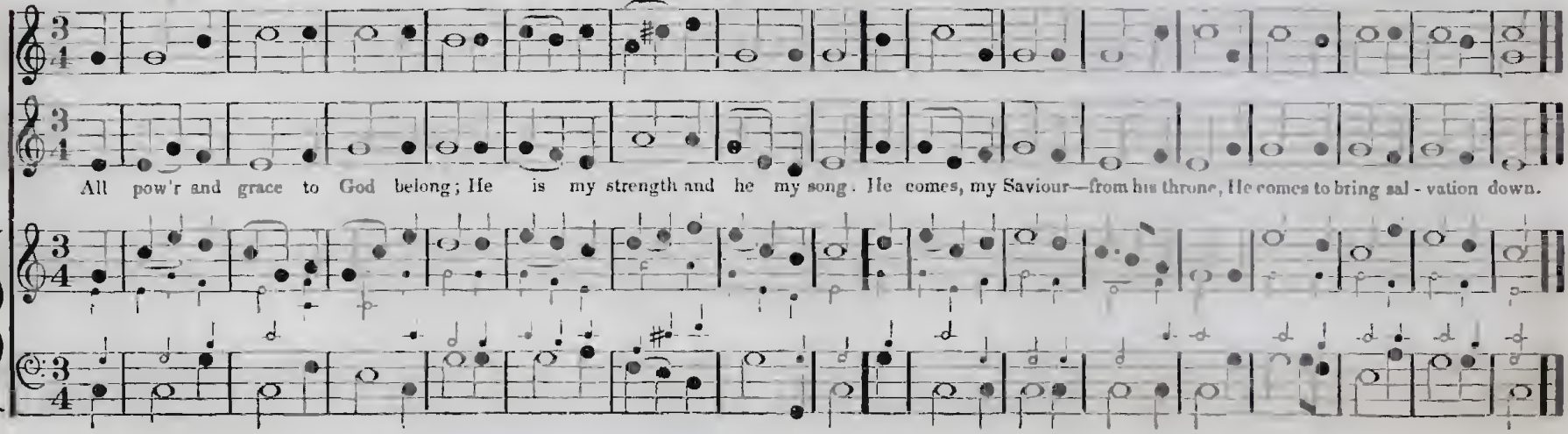
1st time. * 2d time



ALLEGRO MODERATO.

MOUNT ARARAT. L. M.

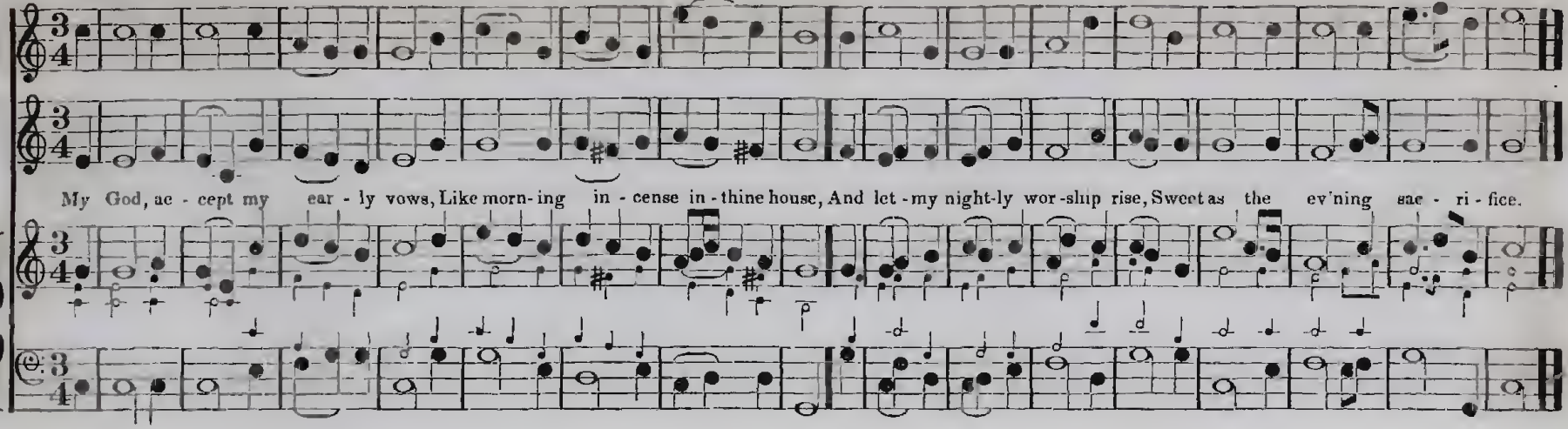
M #



ALLEGRETTO MODERATO.

CHARLESTON. L. M.

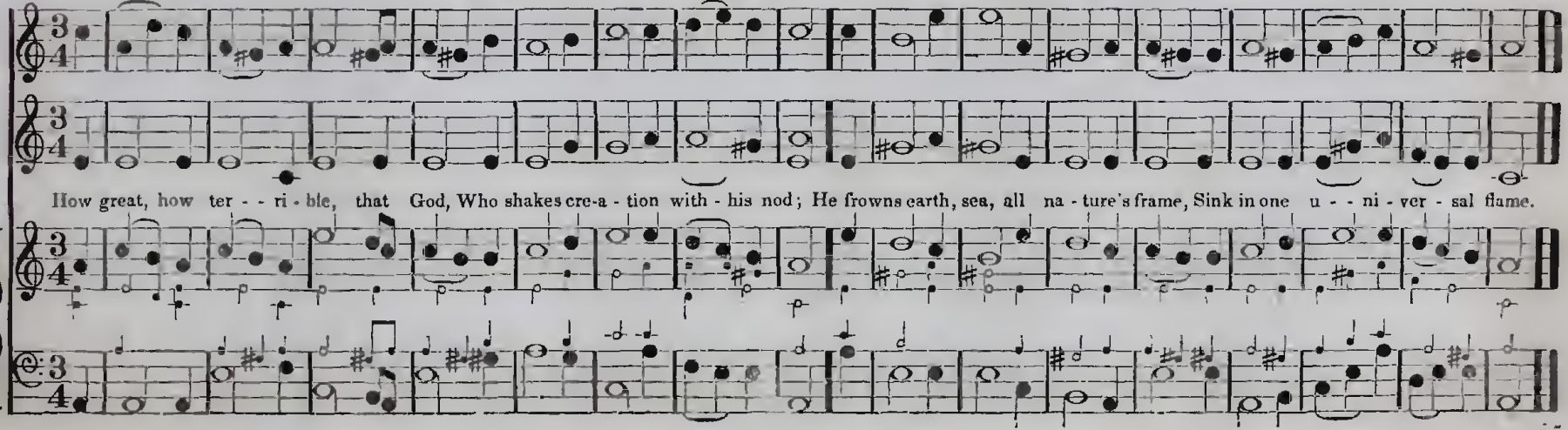
M #



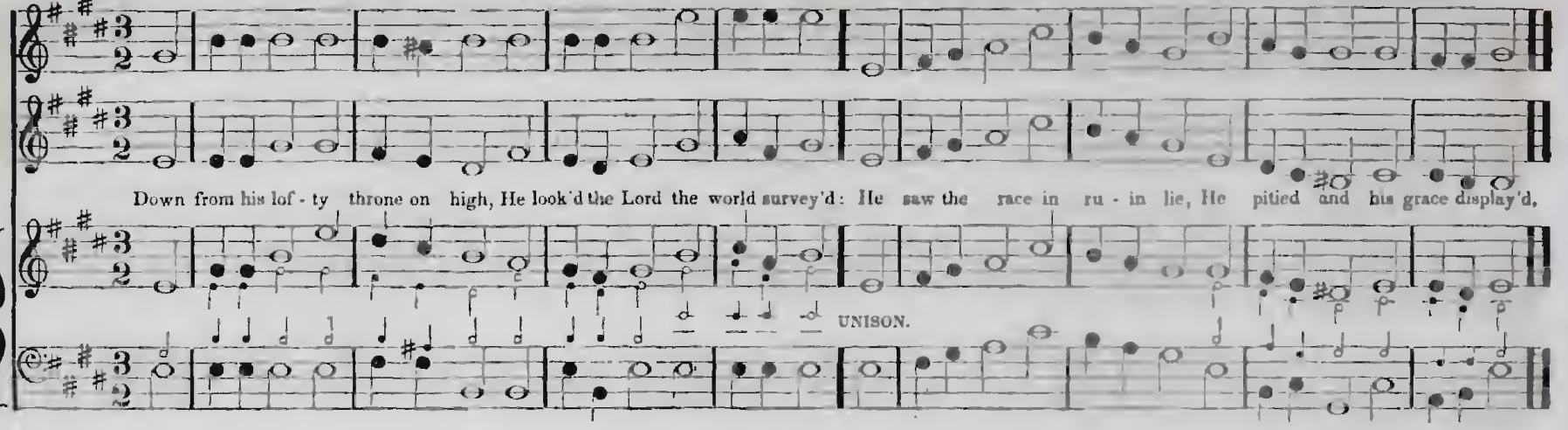
ALLEGRETTO MODERATO.

NEW MUNCH. L. M.

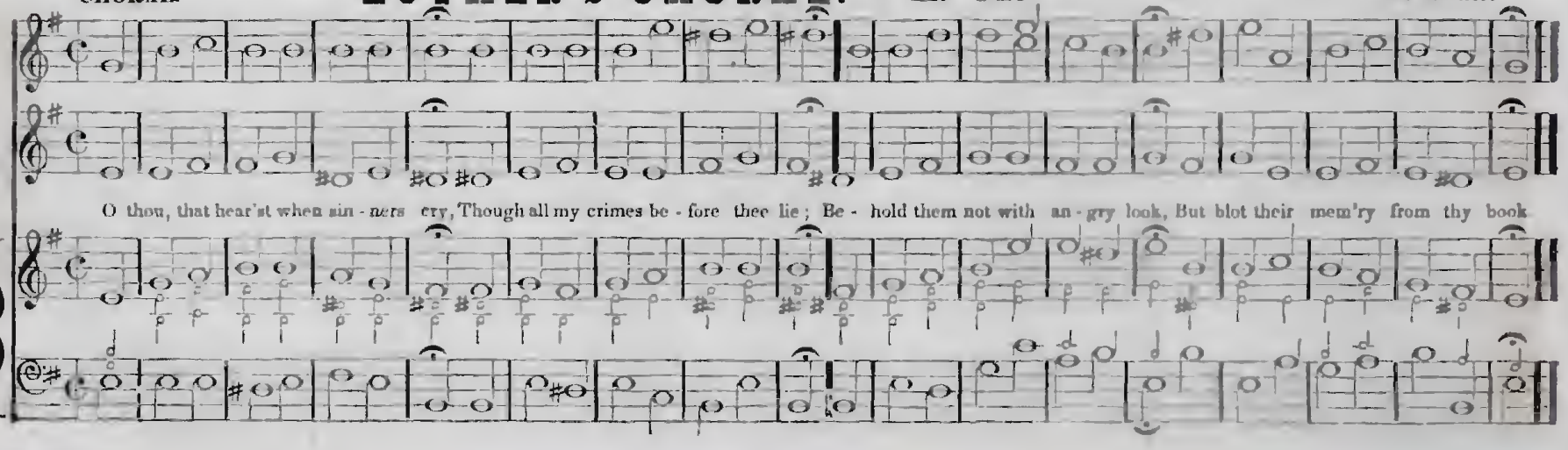
M b



ALLEGRO. **BELKNAP STREET. L. M.** M # **Hymn Chant.**



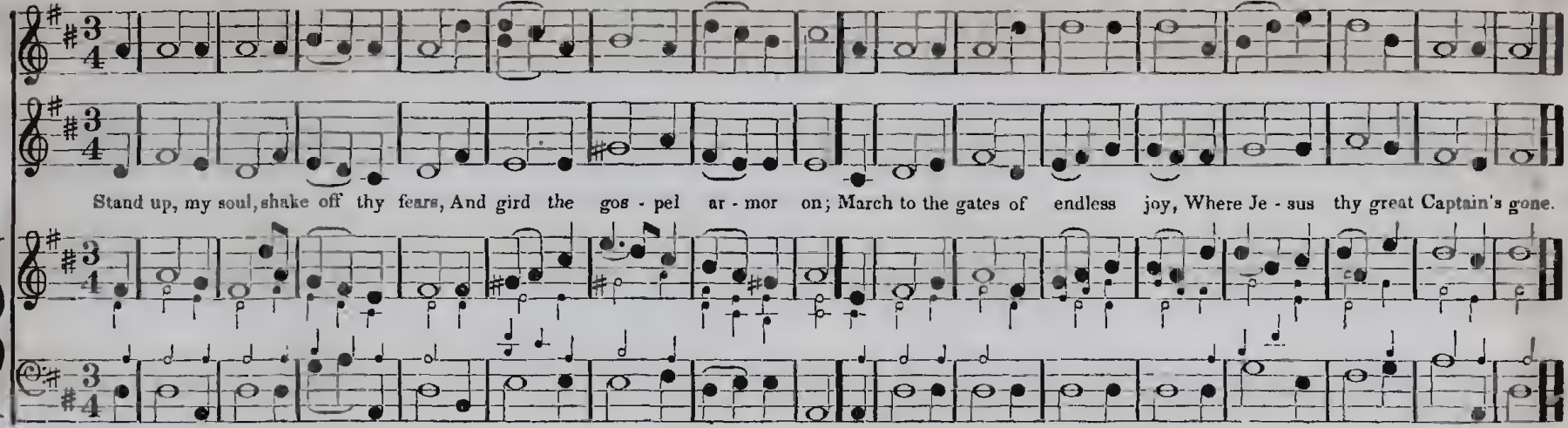
CHORAL. **LUTHER'S CHORAL. L. M.** M b **M. Luther.**



ALLEGRETTO.

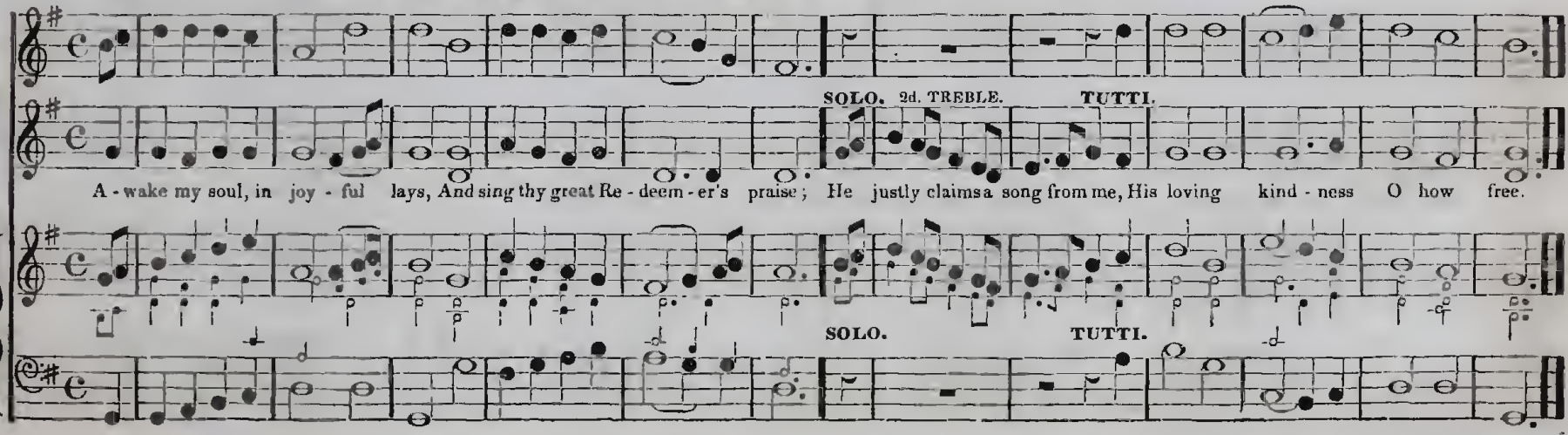
TEMPLE SONG. L. M. M

From the American Harp.



ALLEGRO.

BEDFORD STREET. L. M. M

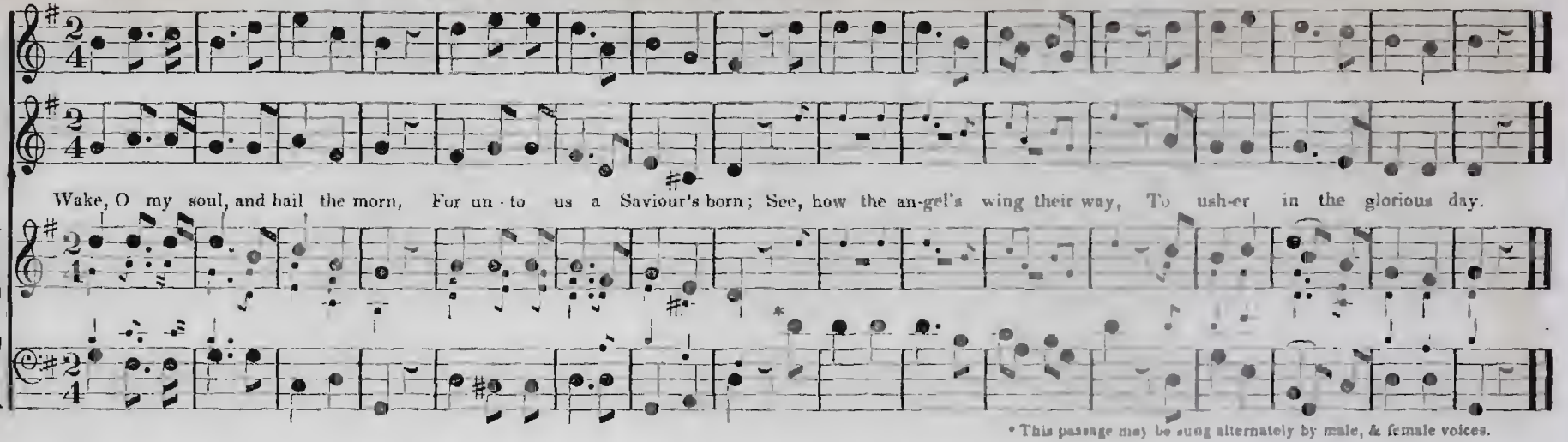


ALLEGRO.

THE CITY OF DAVID. L. M.

M #

From the American Harp.

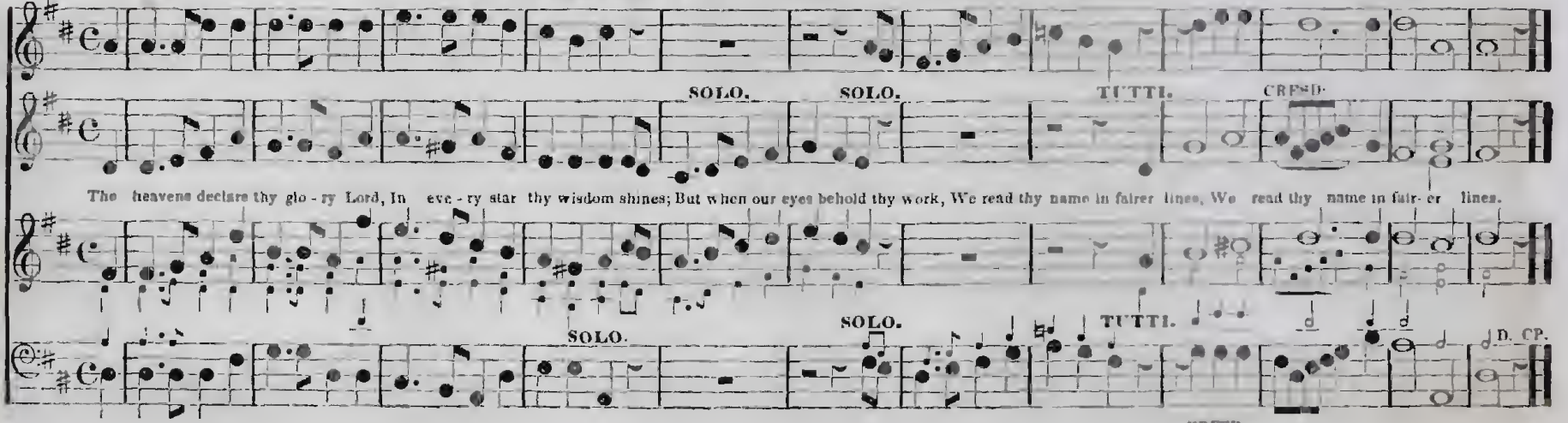


ALLEGRO ASSAI.

FIRMAMENT. L. M.

M #

From the American Harp.



ALLEGRO MODERATO.

VIRGINIA. L. M.

M b

With alterations.

Go, wor - - ship at Im - man - uel's feet, See in - - his face what wonders meet! Earth is - - too nar - row

TUTTI.

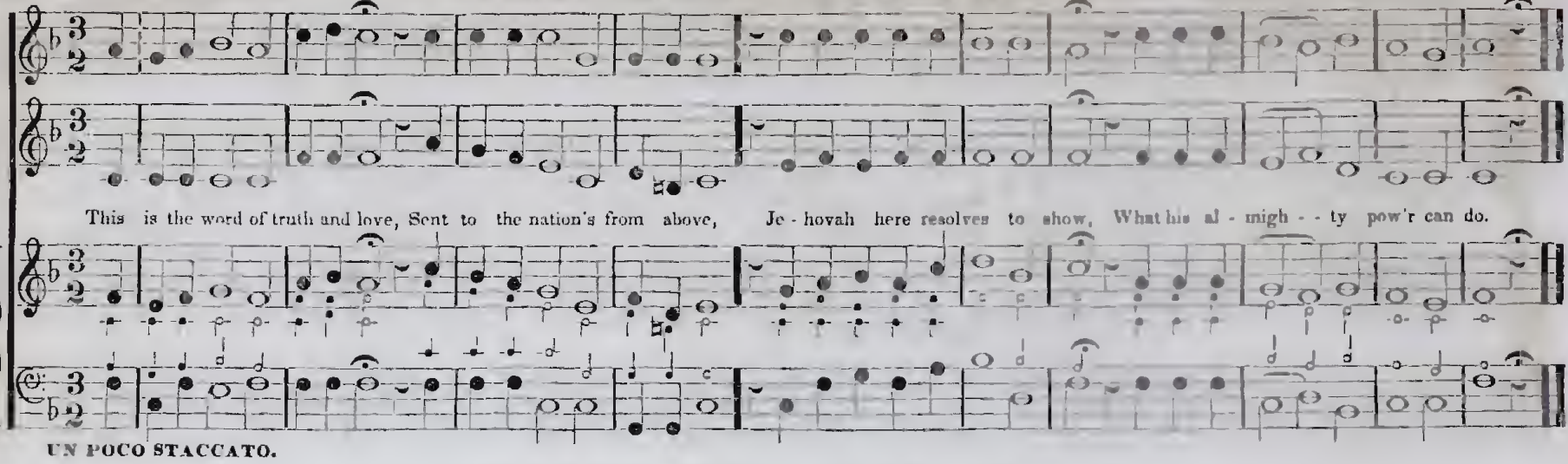
to - - ex - press, His worth, - his glo - - ry, or - - his - grace, - - His worth, his glo - - ry, or - - his - grace.

SOLO.

TUTTI.

ALLA BREVE.

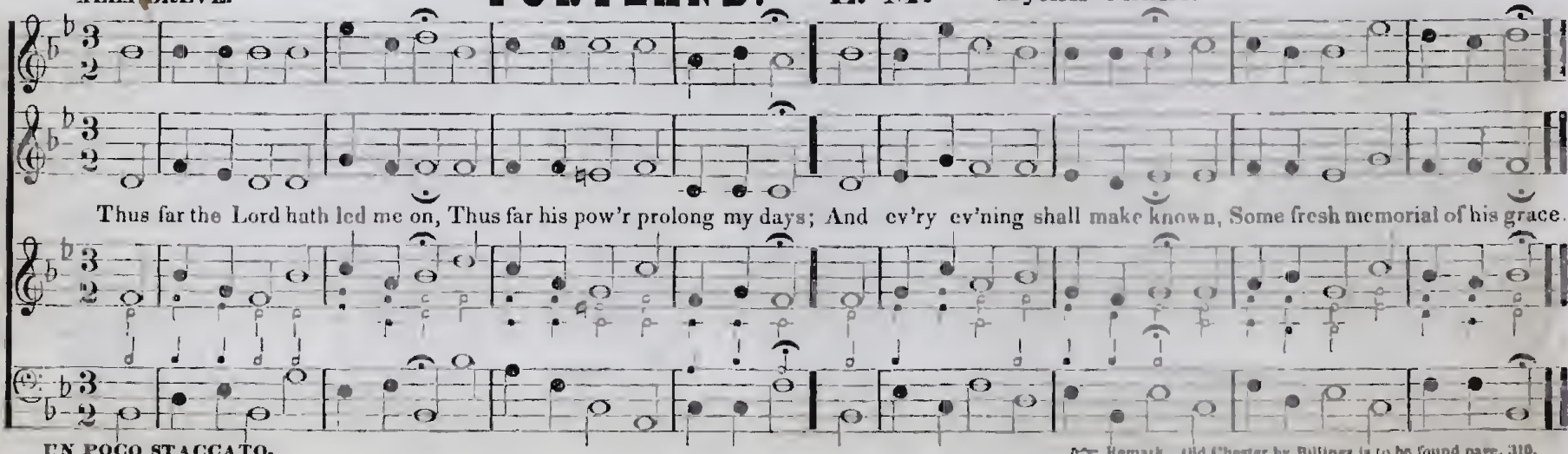
CHESTER. ☞ L. M. NEW. Hymn Chant.



UN POCO STACCATO.

ALLA BREVE.

PORTLAND. L. M. Hymn Chant.



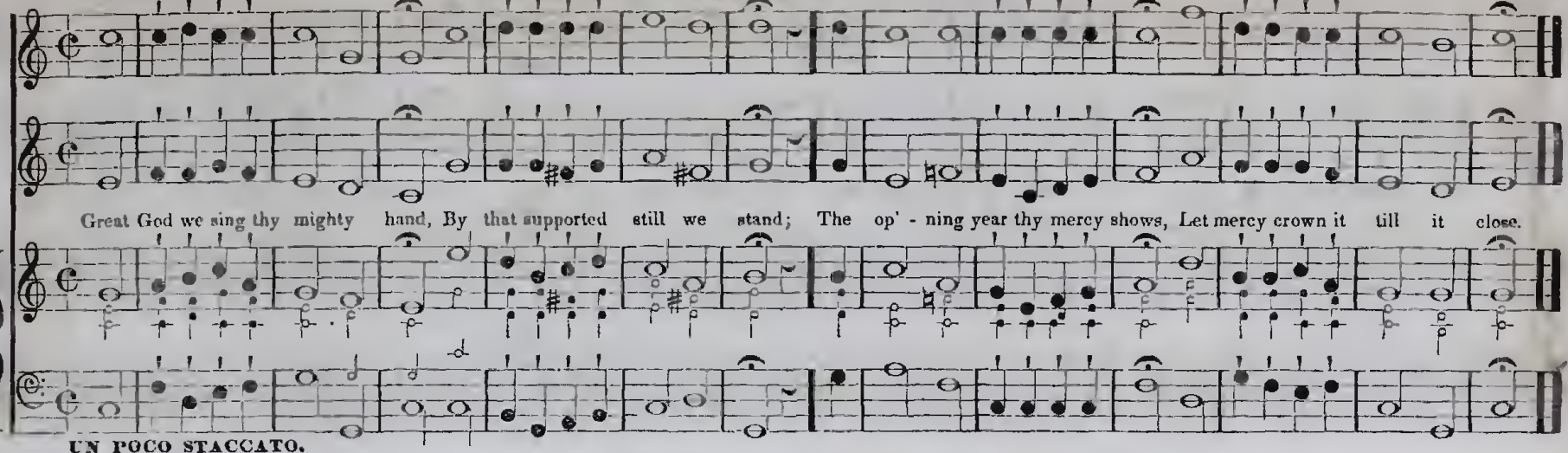
UN POCO STACCATO.

☞ Remark, Old Chester by Billings is to be found page. 310.

ALLEGRO.

LUTHER'S CHANT. L. M. M

From the American Harp.

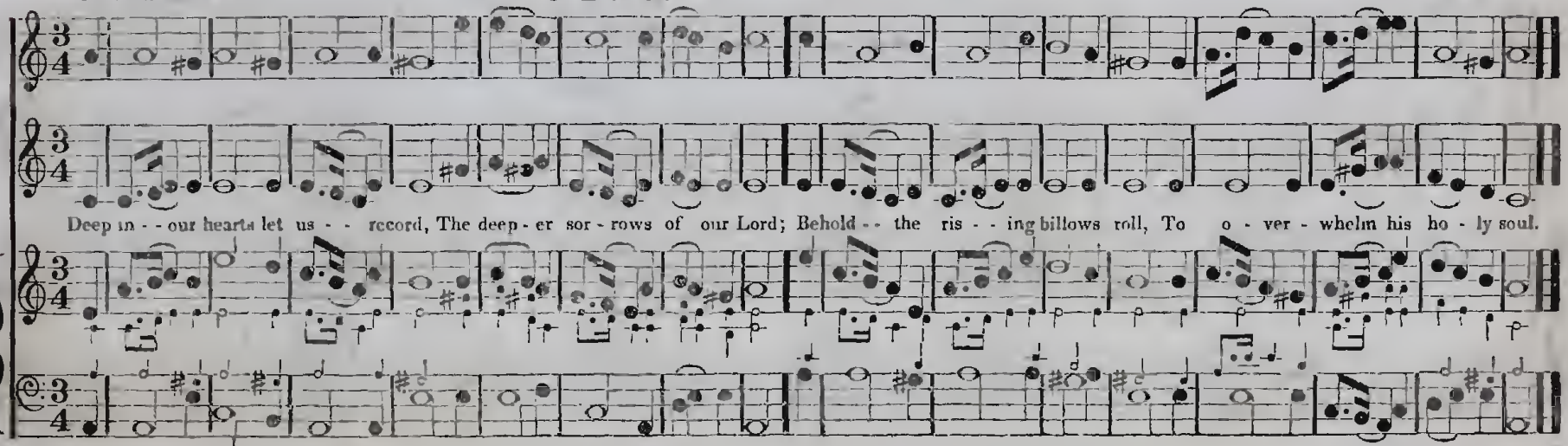


UN POCO STACCATO.

CHORALMENTE.

PUTNEY. L. M. M b

I. Smith.



UN POCO ALLEGRETTO.

STONE CHAPEL. L. M.

M #

SOLO. 2d. TREBLE or BASS.

Thee will - I love, O Lord, my strength, My rock, My tow'r, my high de - fence, Thy migh - ty arm shall

TUTTI.

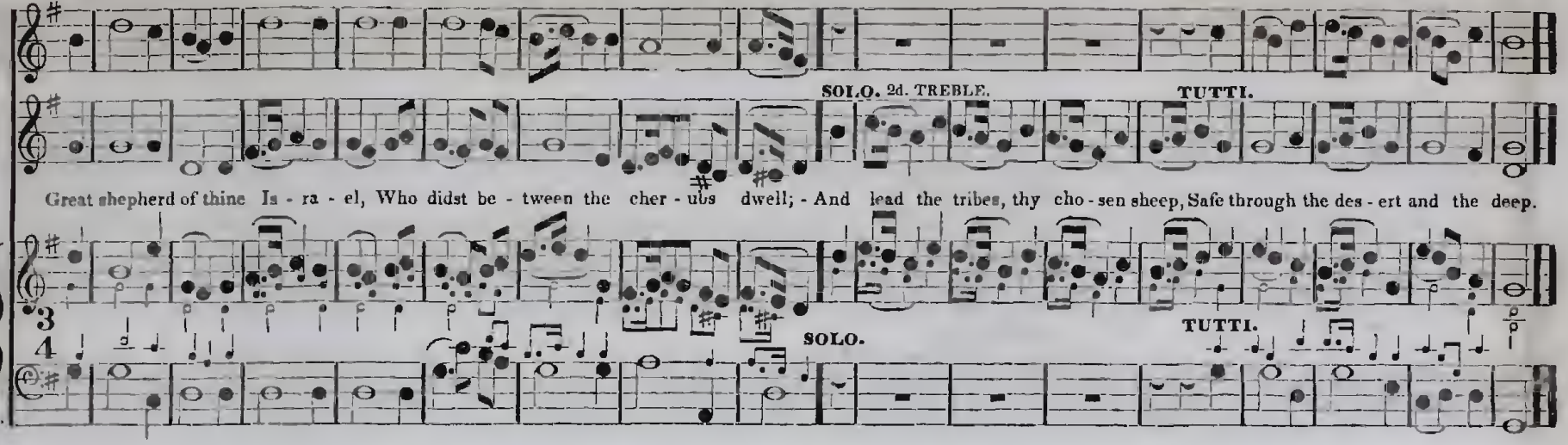
be - my trust, - For I have drawn sal - - va - tion thence; For I - have drawn sal - - va - tion thence.

TUTTI.

ALLEGRETTO.

NORTH CHURCH. L. M. M

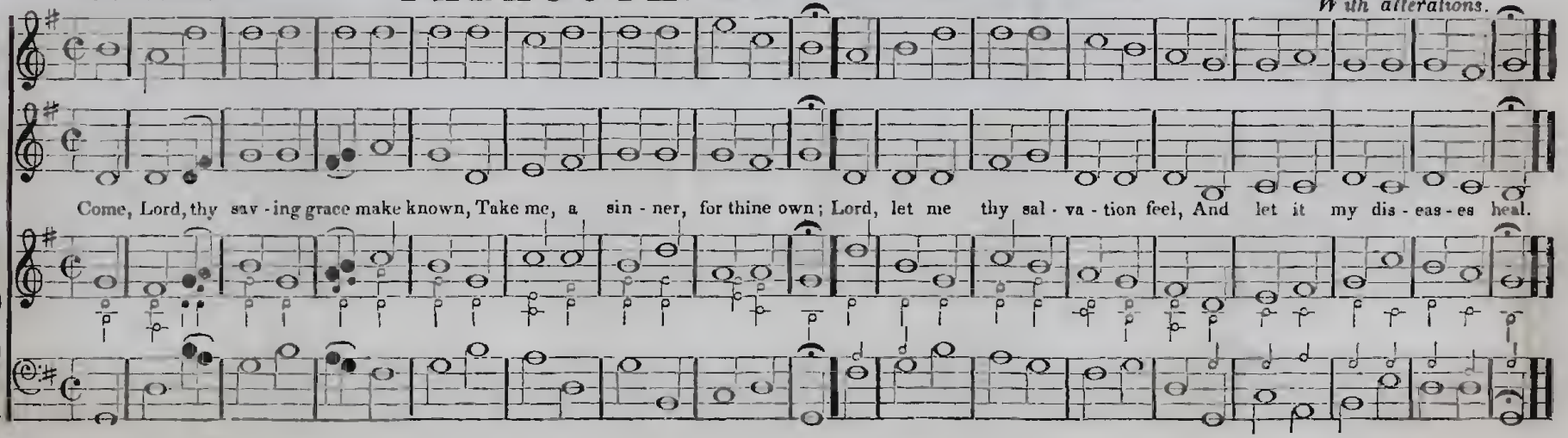
From the American Harp.



CHORALMENTE.

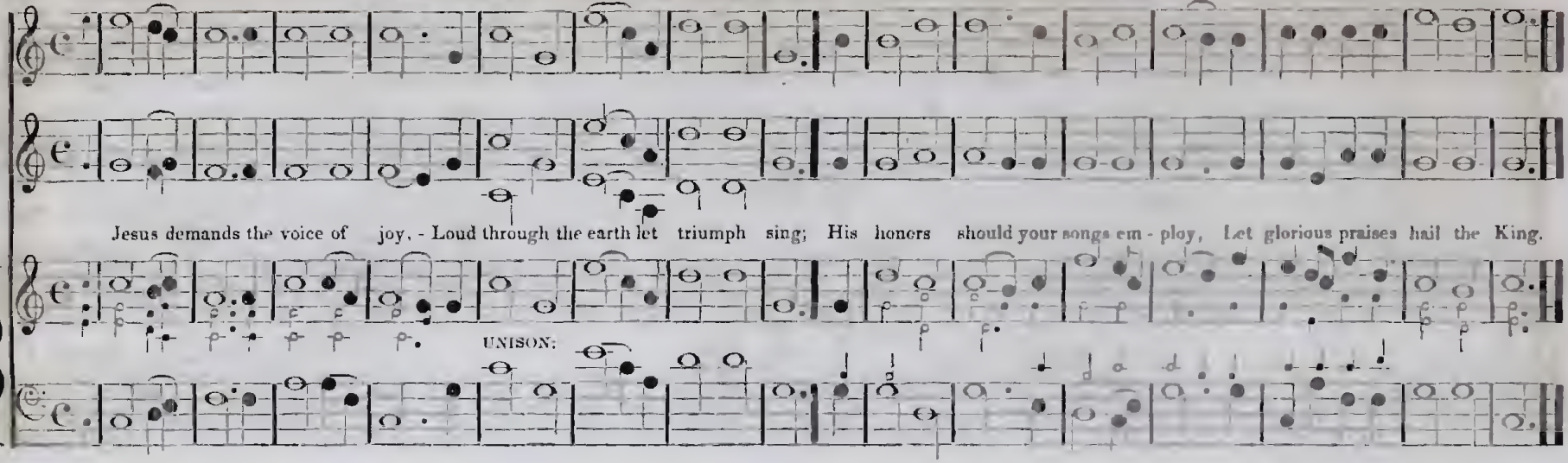
YARMOUTH. Old L. M. M

A. William's Coll.
With alterations.



ALLEGRO.

BALDWIN PLACE. L. M. M

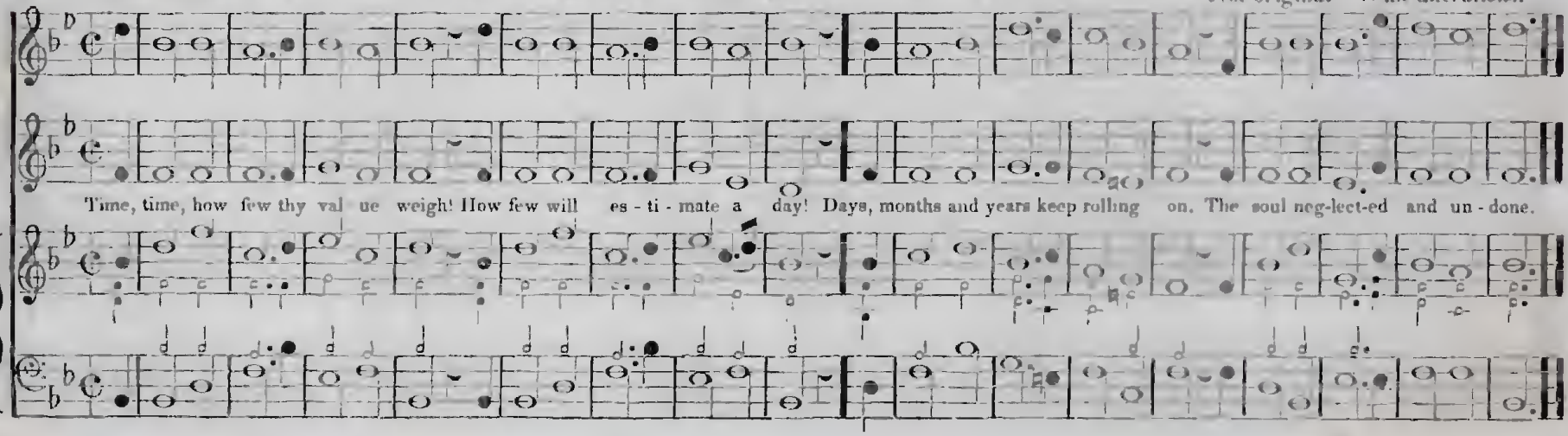


MODERATO CHORALMENTE.

GERMAN HYMN. L. M. M

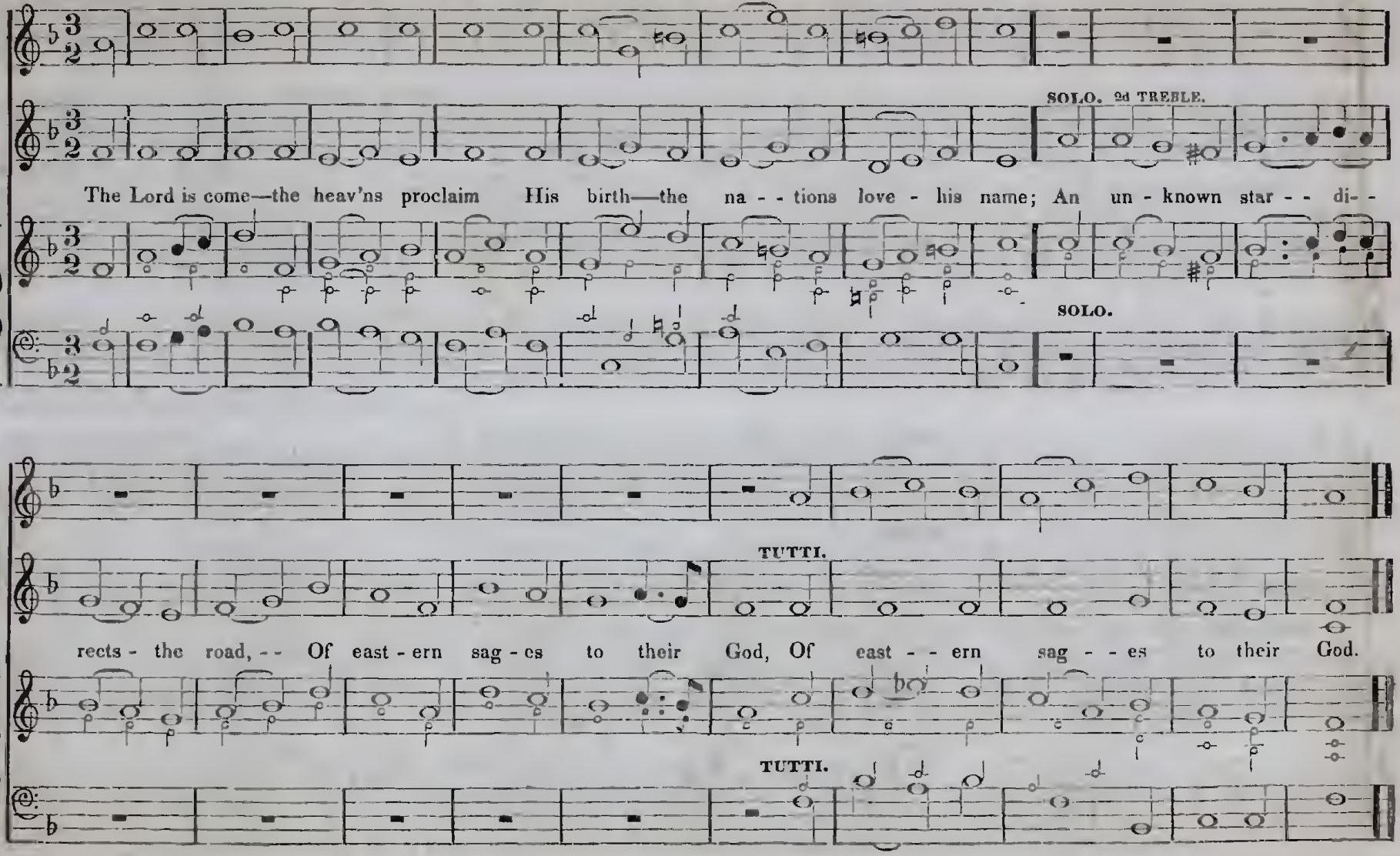
Pleyel.

Not original—With alterations.



ALLEGRO ASSAI.

TRINITY CHURCH. L. M. M



PRESTO.

BOSTON. L. M. M

From the American Harp. *

SOLO. 2d TREBLE.

My God, my King, thy - va - rious praise, Shall fill the - remnant of - my - days; Thy grace employ my hum - ble tongue, Till

SOLO. *

ORGAN AD LIBITUM

* This passage may be sung alternately by Male, and Female voices.

TUTTI.

CRESC:

death, and glo - ry raise the song. Thy grace em - ploy my - hum - ble tongue, Till death and glo - ry raise the song.

TUTTI.

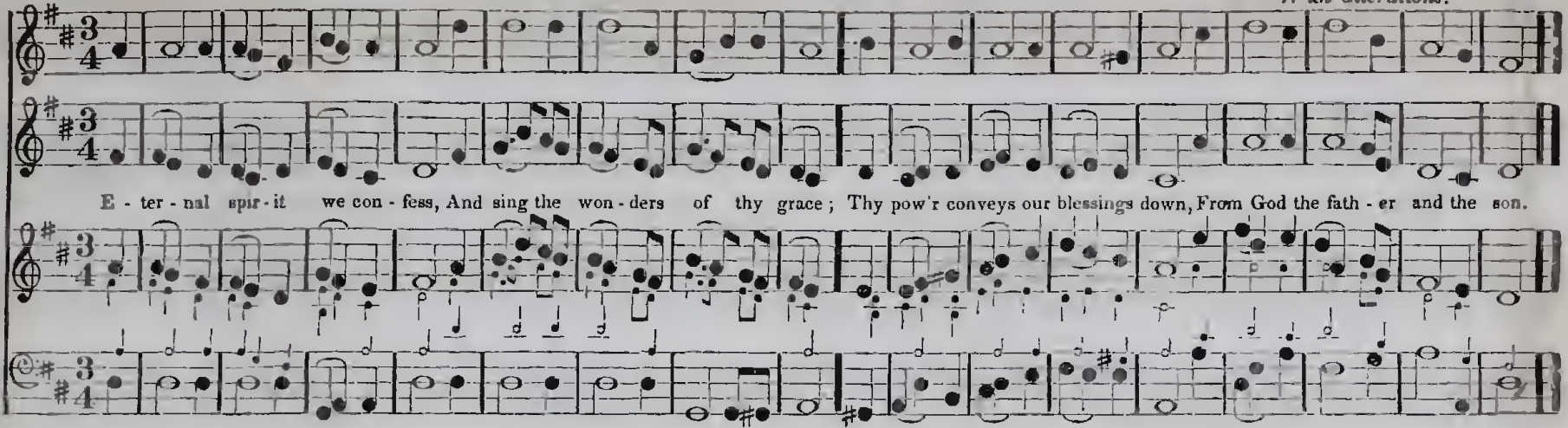
CRESC.

* *The American Harp*, A large collection of new and original Church Music, lately published by Hilliard, Gray, & Co. No. 134, Washington Street, Boston.

ALLEGRETTO.

BRENT. L. M. M

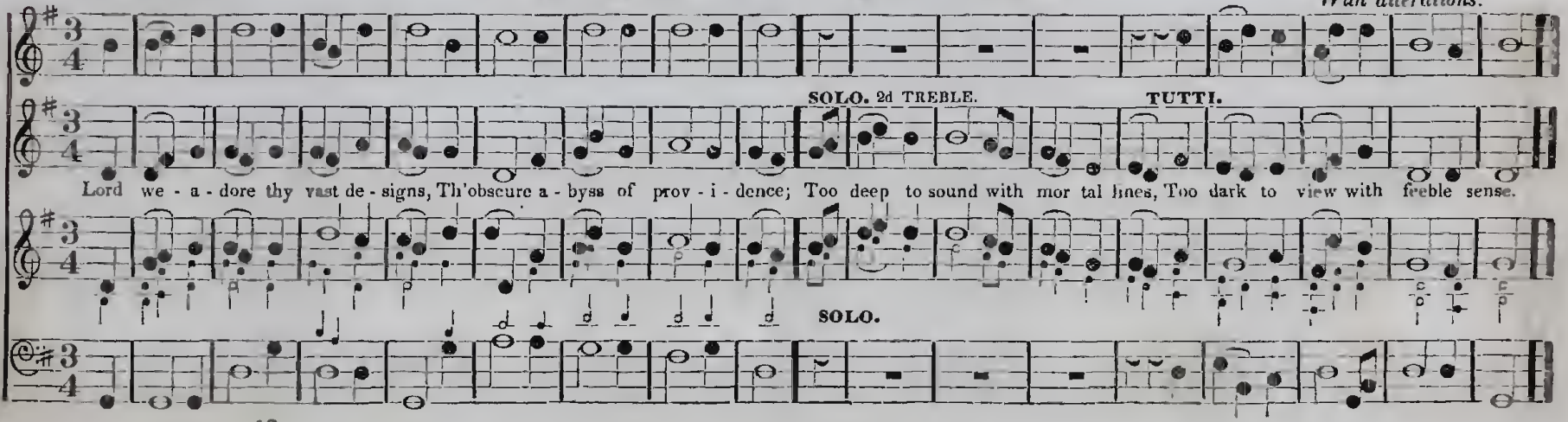
S. Holyok's Coll.
With alterations.



ALLEGRETTO.

PALMIS. L. M. M

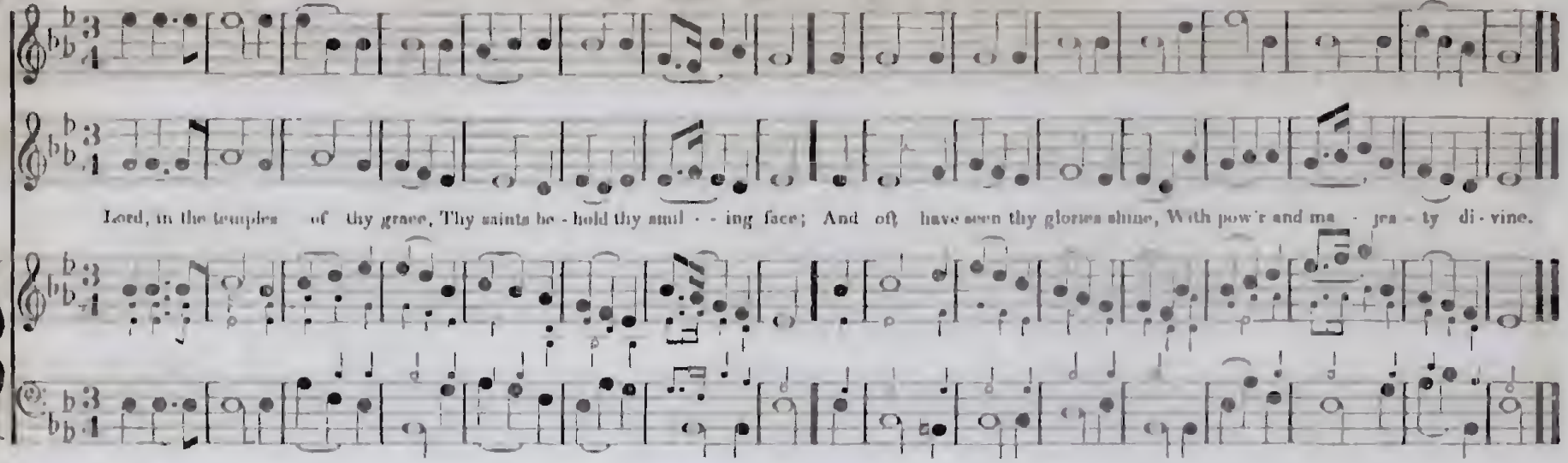
S. Holyok's Coll.
With alterations.



ALLEGRO MODERATO.

CAPITOL. L. M. M♯

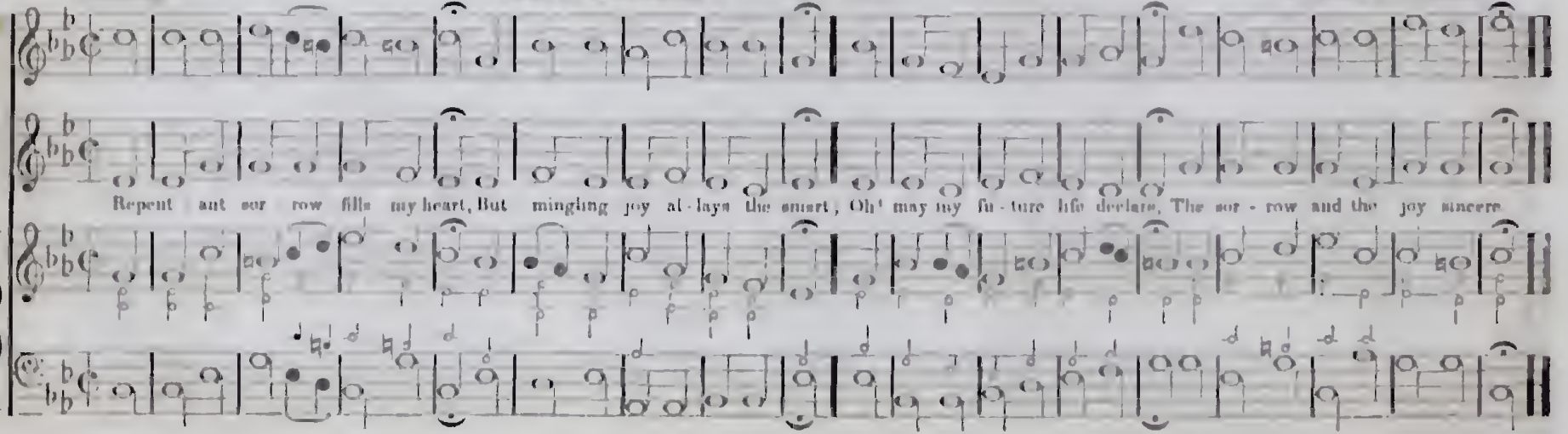
J. Harrod.



CHORAL.

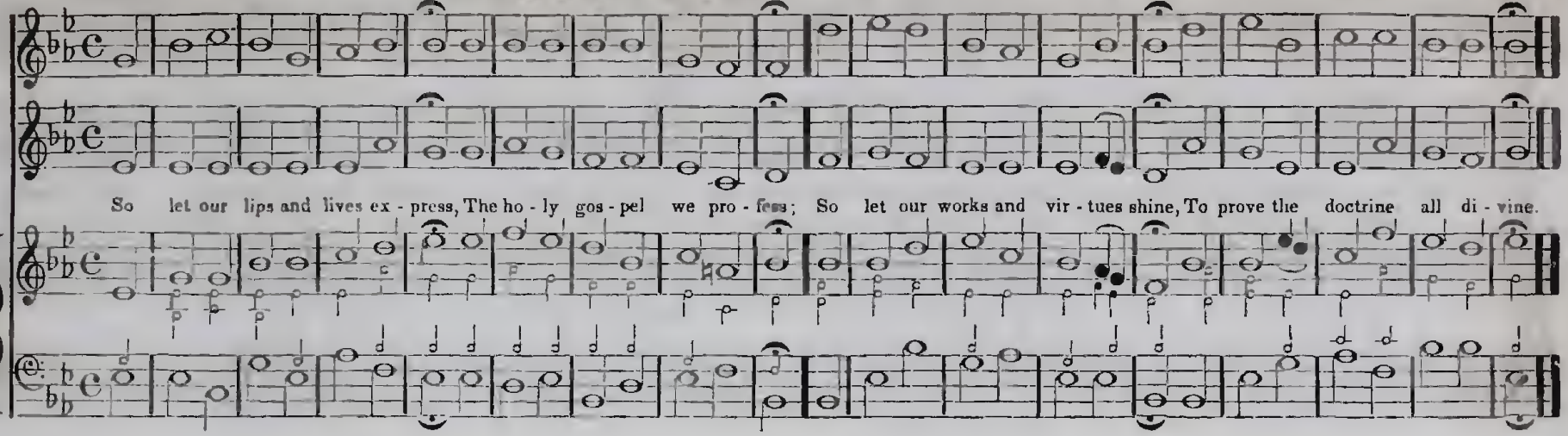
LANGBEIN. L. M. M♭

Old German Choral.



CHORAL.

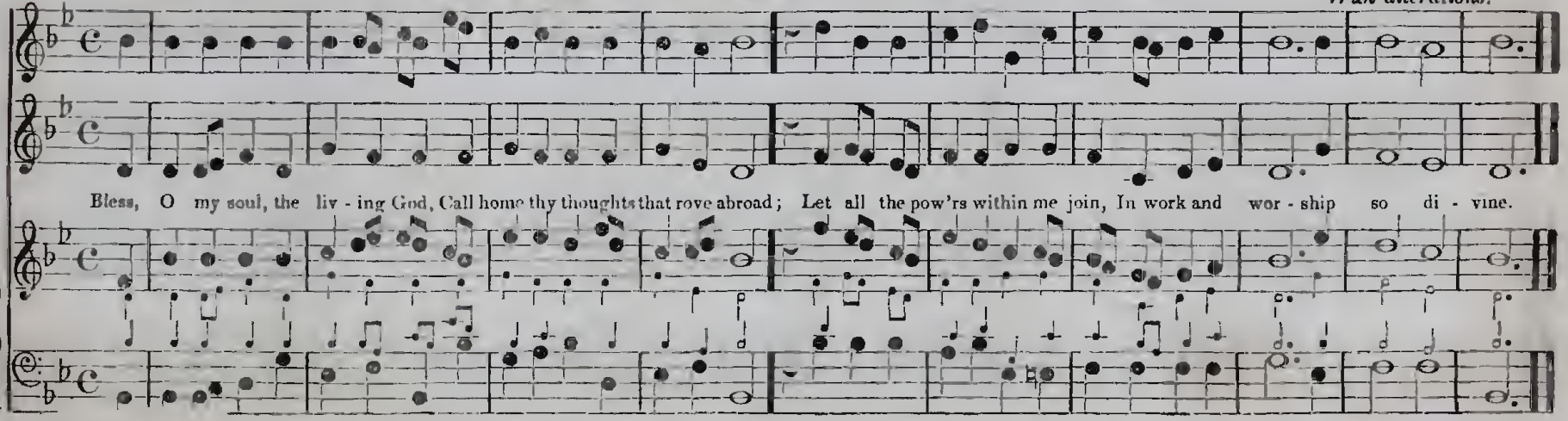
BRECKNOCK. L. M. M



ANDANTINO QUASI ALLEGRETTO.

EVENING HYMN. L. M. M

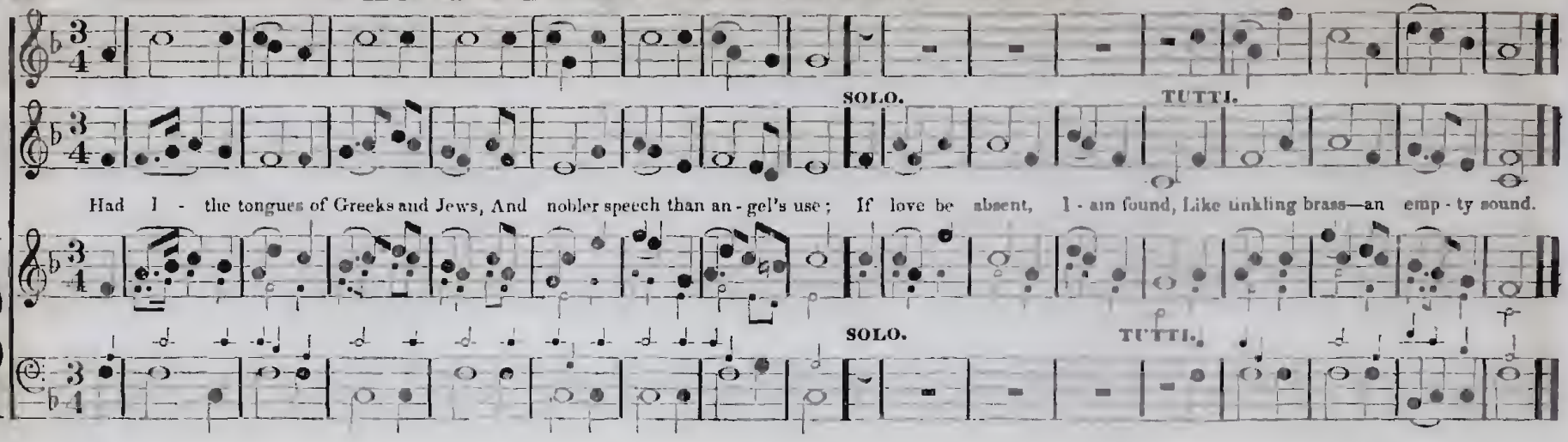
Tallis.
With alterations.



MODERATO.

PARK STREET CHURCH. L. M.

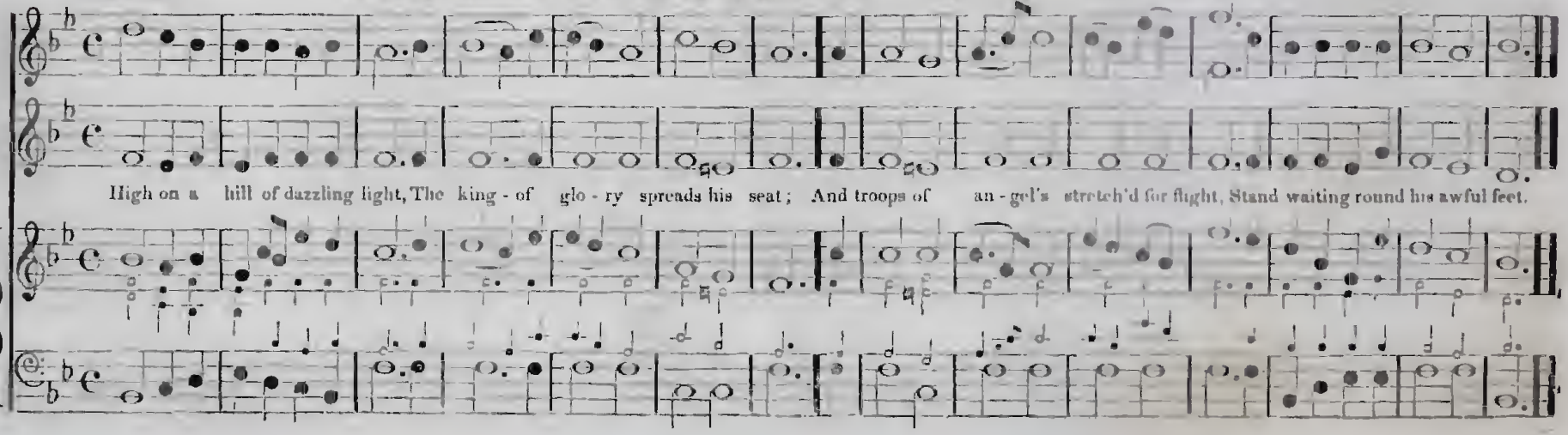
M #

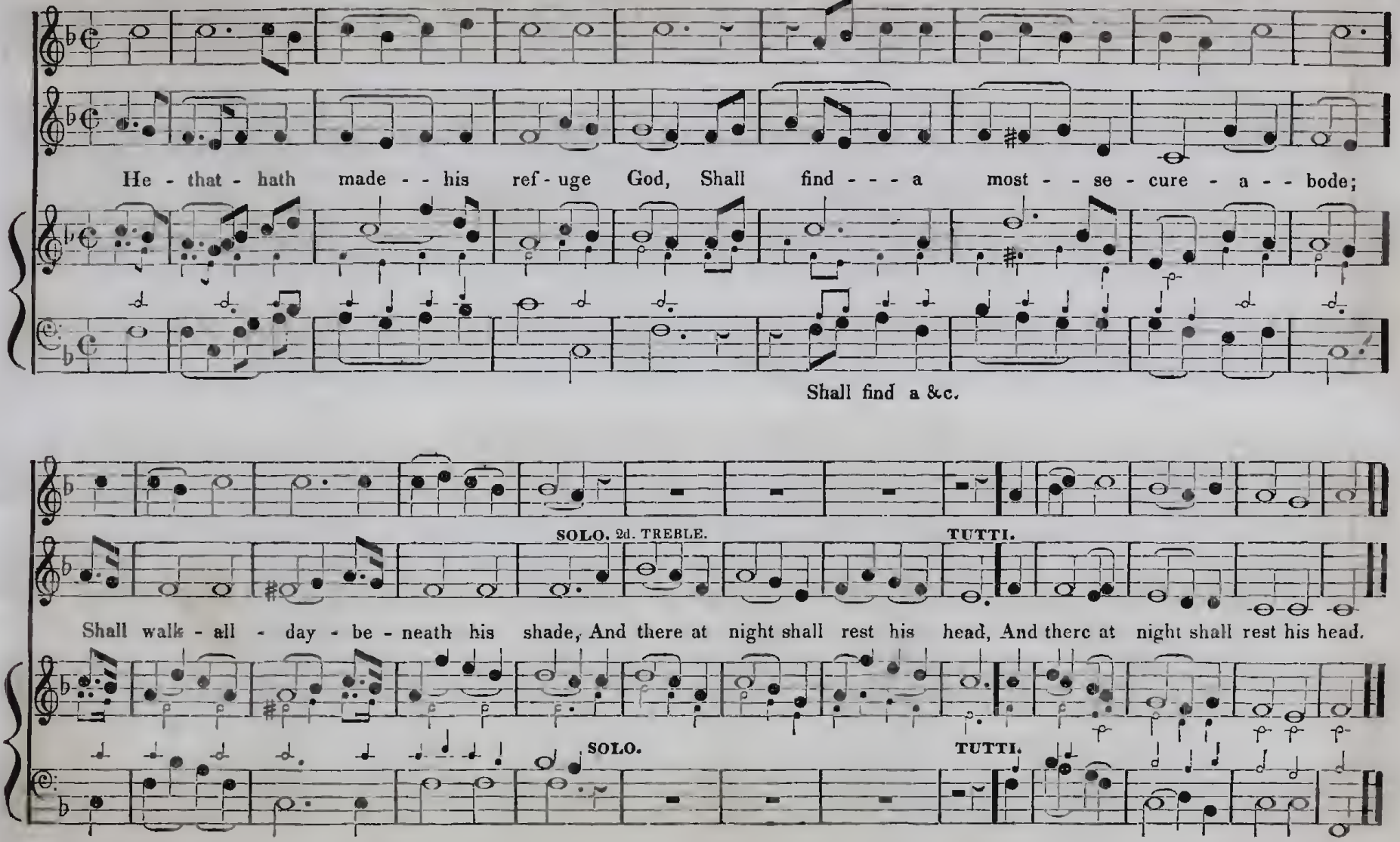


ALLEGRO.

OLD SOUTH CHURCH. L. M.

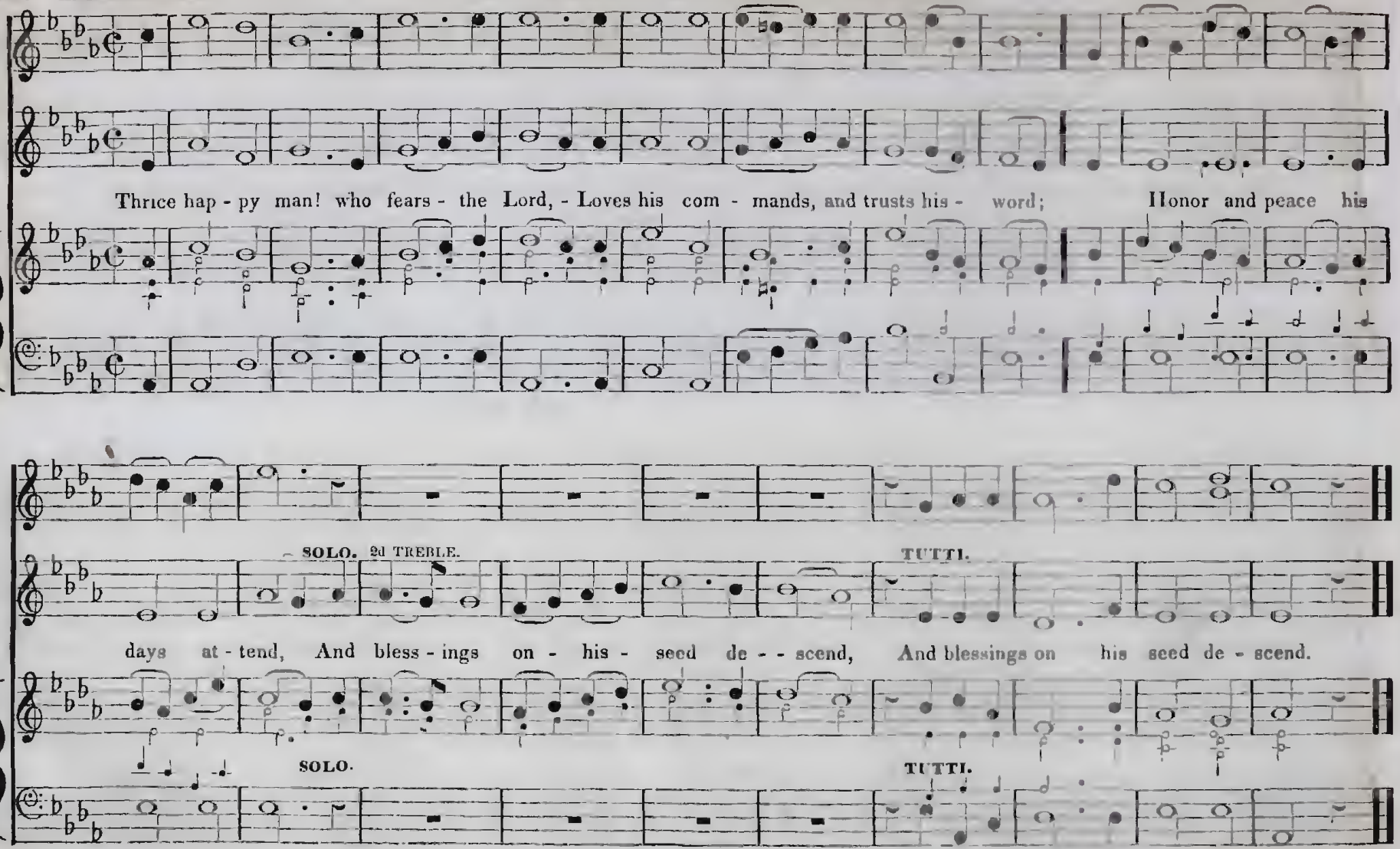
M #




He - that - hath made - - his ref - uge God, Shall find - - - a most - - se - cure - a - - bode;
Shall find a &c.
SOLO. 2d. TREBLE.
TUTTI.
Shall walk - all - day - be - neath his shade, And there at night shall rest his head, And there at night shall rest his head.
SOLO.
TUTTI.

ALLEGRO ASSAI.

OTIS. L. M. M



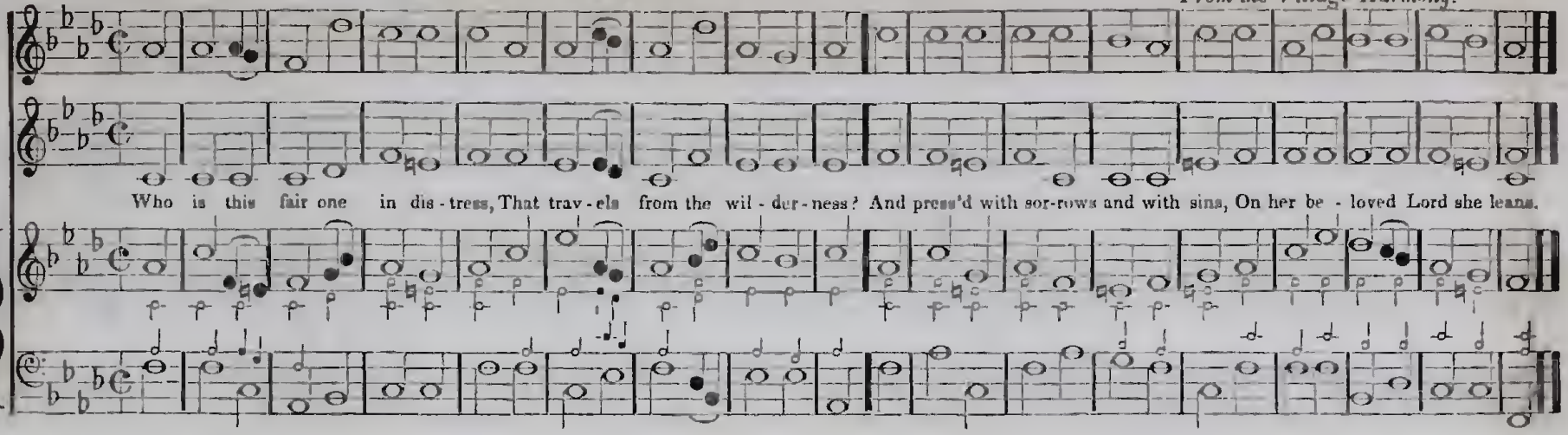
CHORALMENTE.

WILDERNESS. L. M.

M b

Leach.

From the Village Harmony.

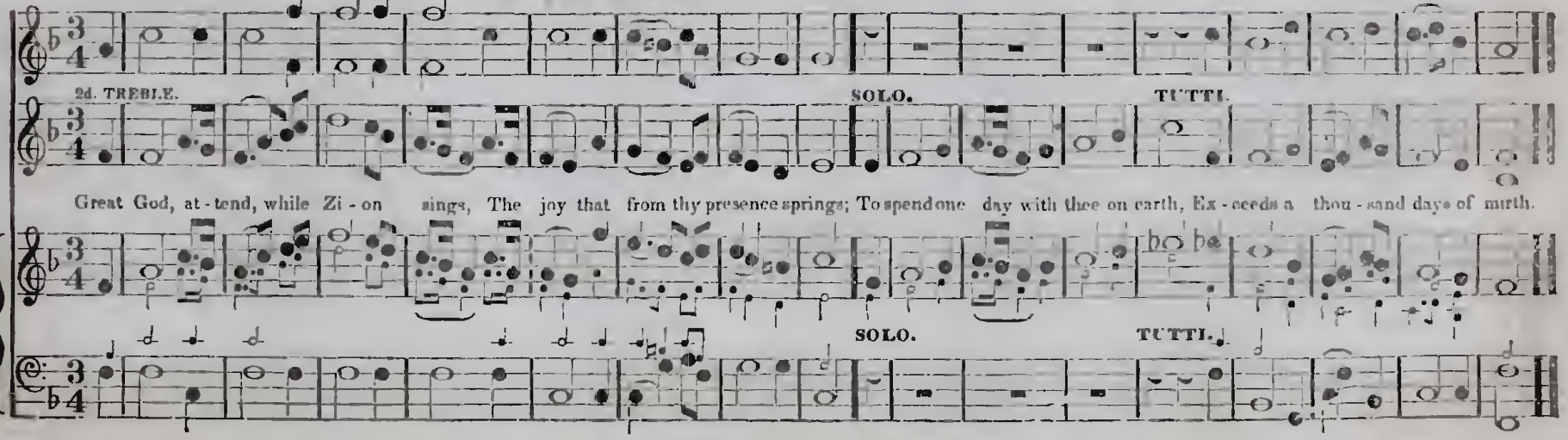


ALLEGRETTO.

DENTON. L. M.

M #

From the American Harp.

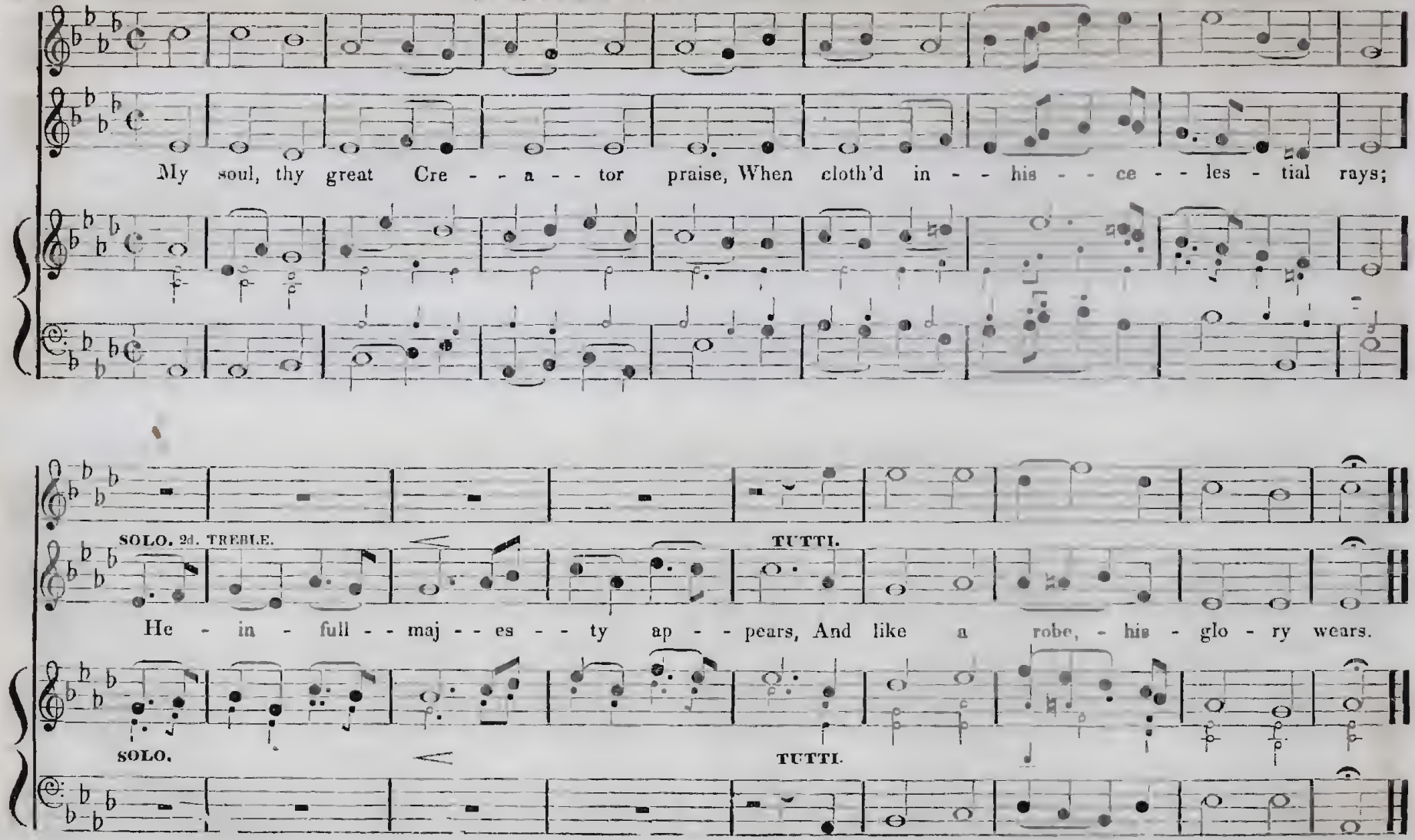


ALLEGRO.

NAHANT. L. M.

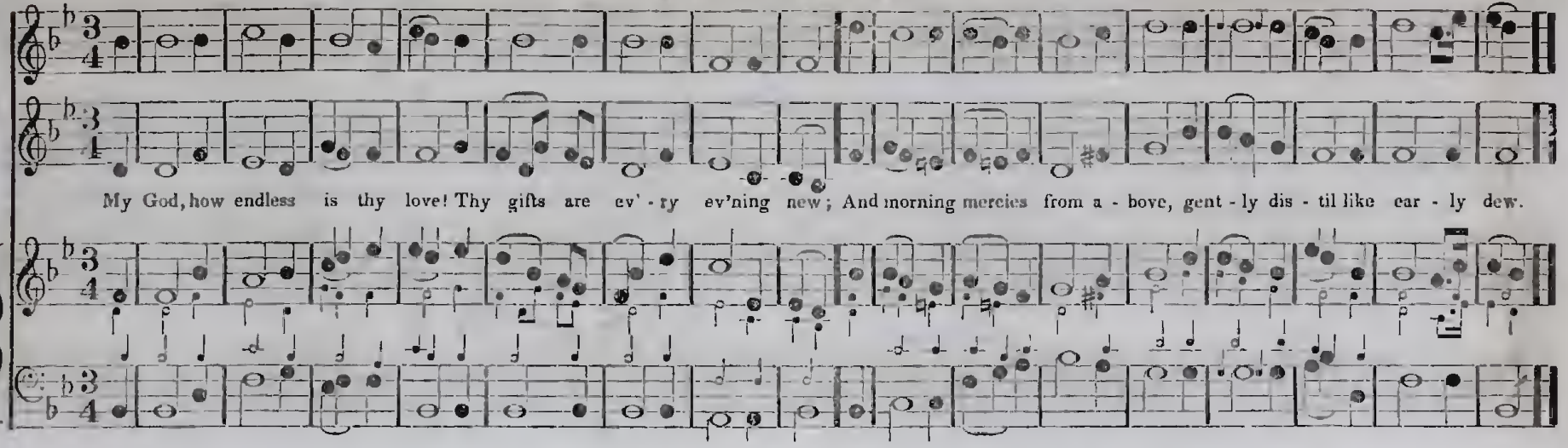
M #

From the American Harp.



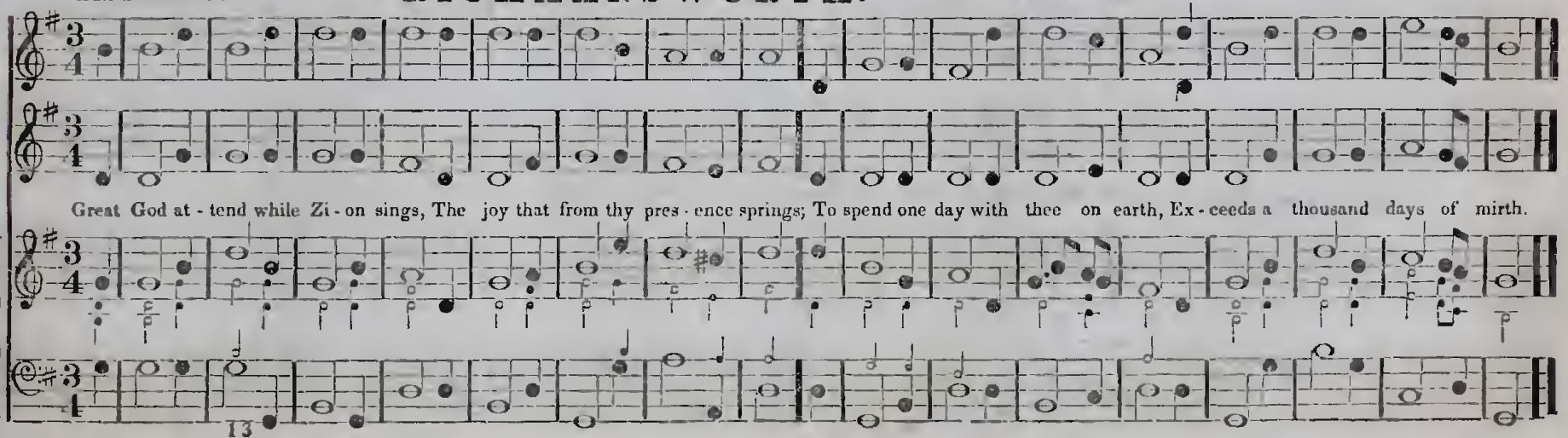
MODERATO.

FLORIDA. L. M. M



ALLEGRETTO.

RICKMANSWORTH. L. M. M

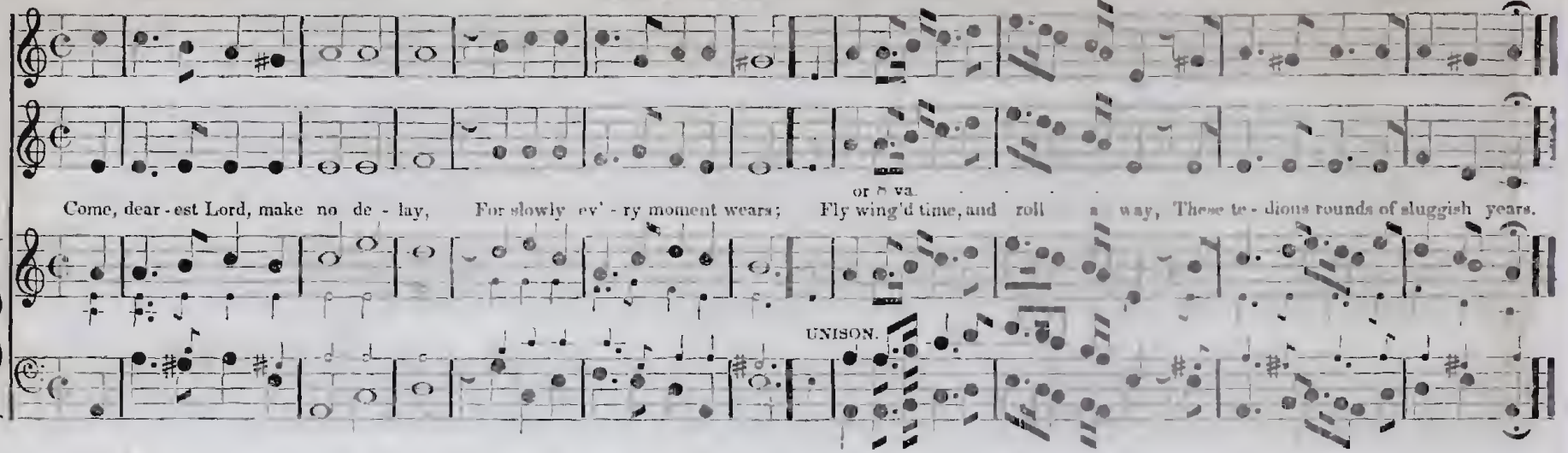


ALLEGRETTO MODERATO.

LENOX. L. M.

M b

Old Style.

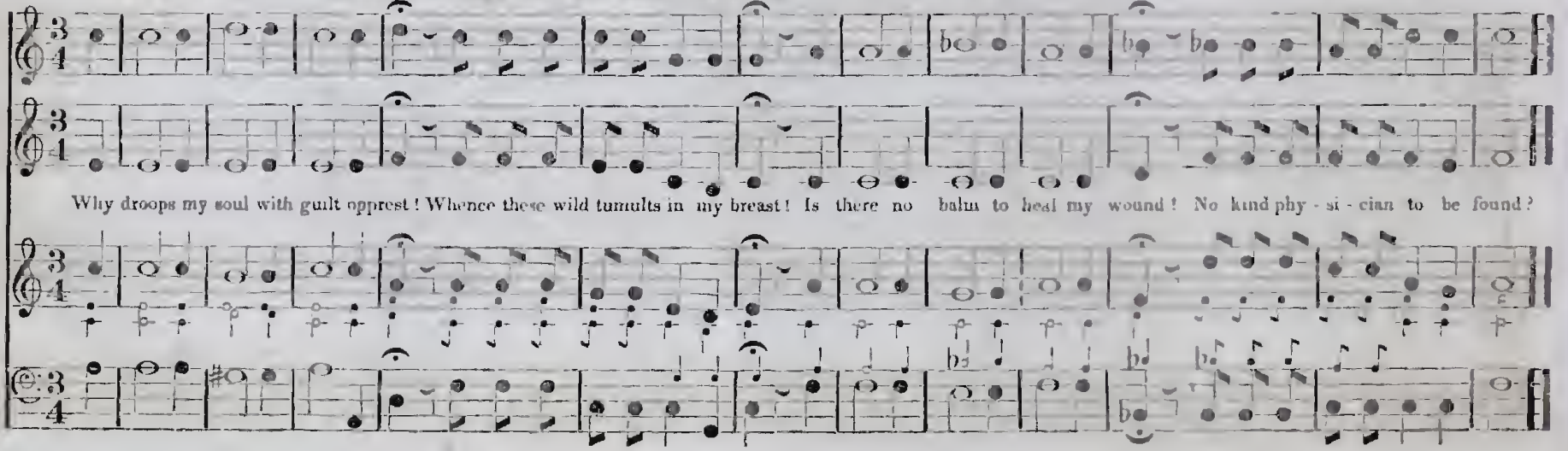


ALLEGRETTO.
QUASI ANDANTINO.

GENOMBRA GRANT. L. M.

M #

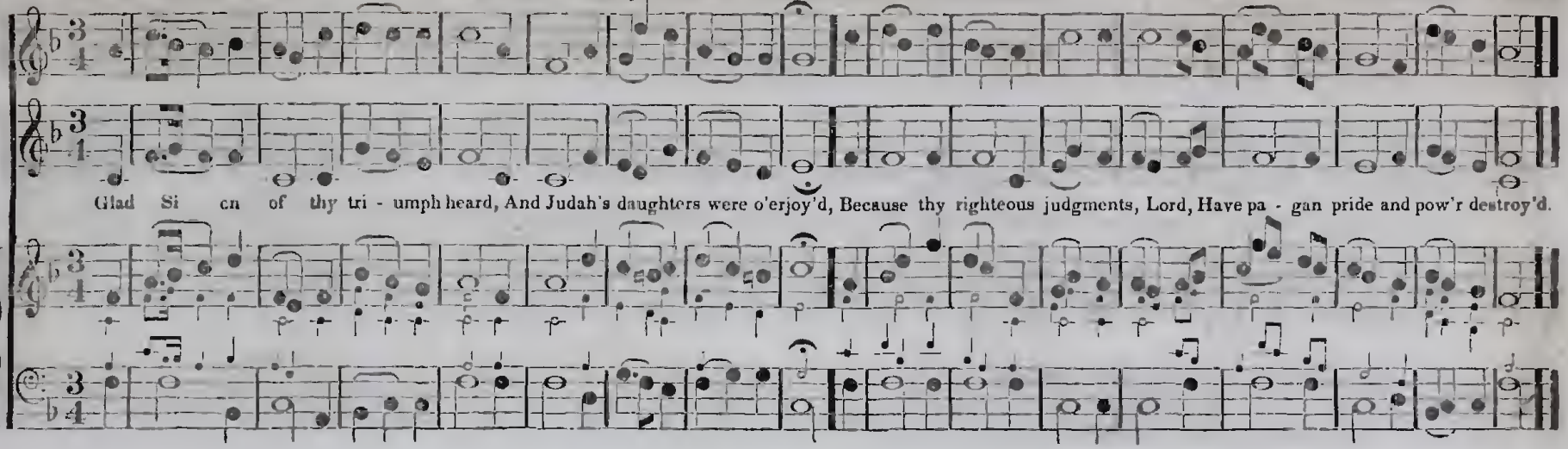
From the American Harp



ALLEGRO CON SPIRITO.

HAYDN, or St. Olave's. L. M. M♯

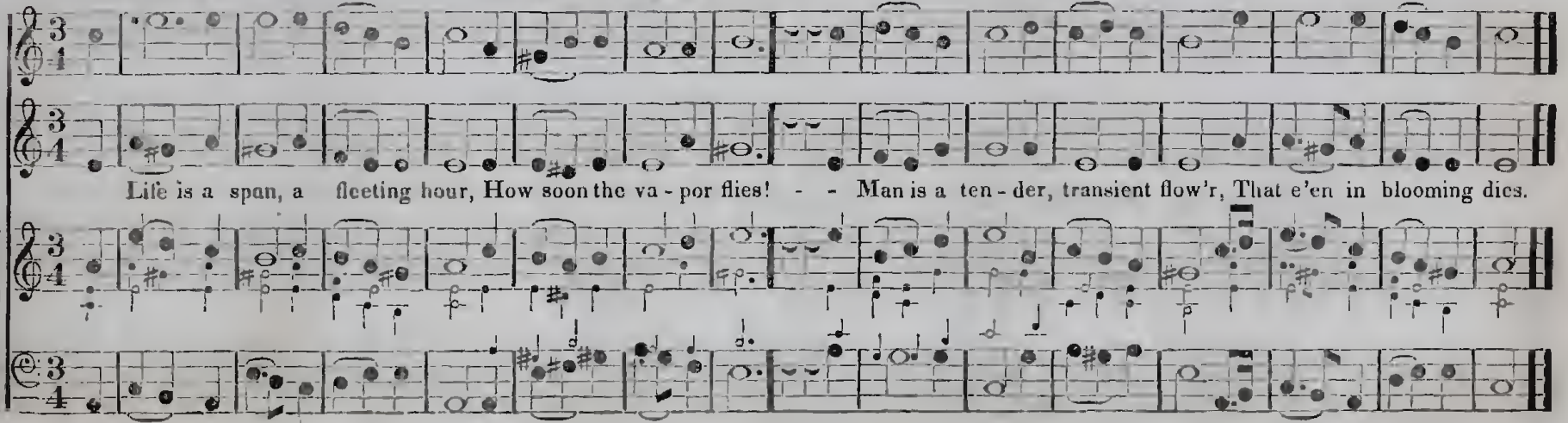
Hudson.



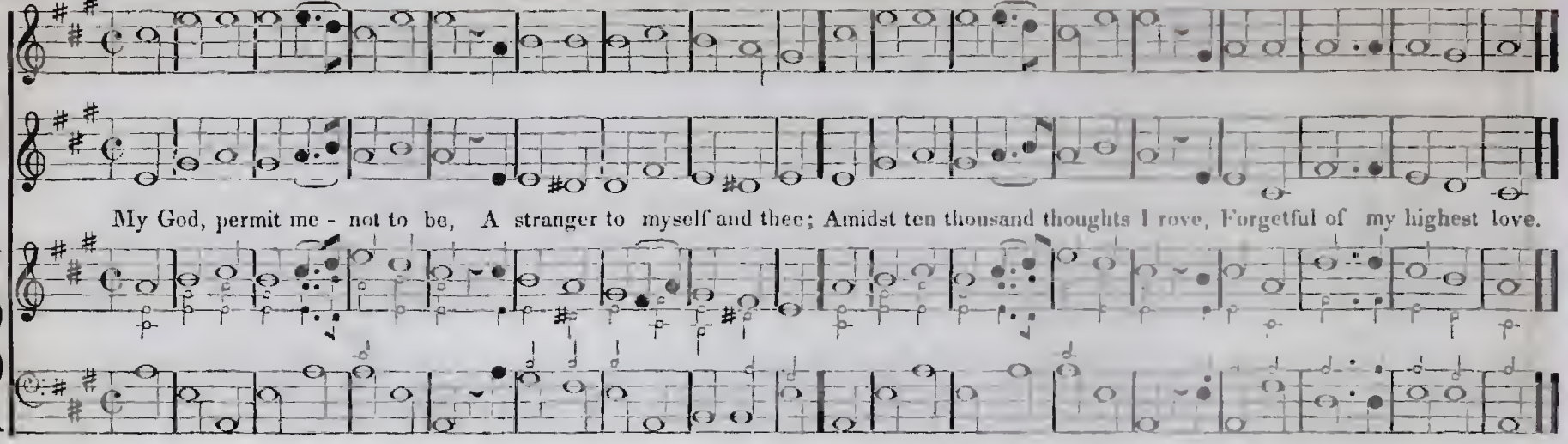
ANDANTINO QUASI ALLEGRETTO.

CROWLE. C. M. M♭

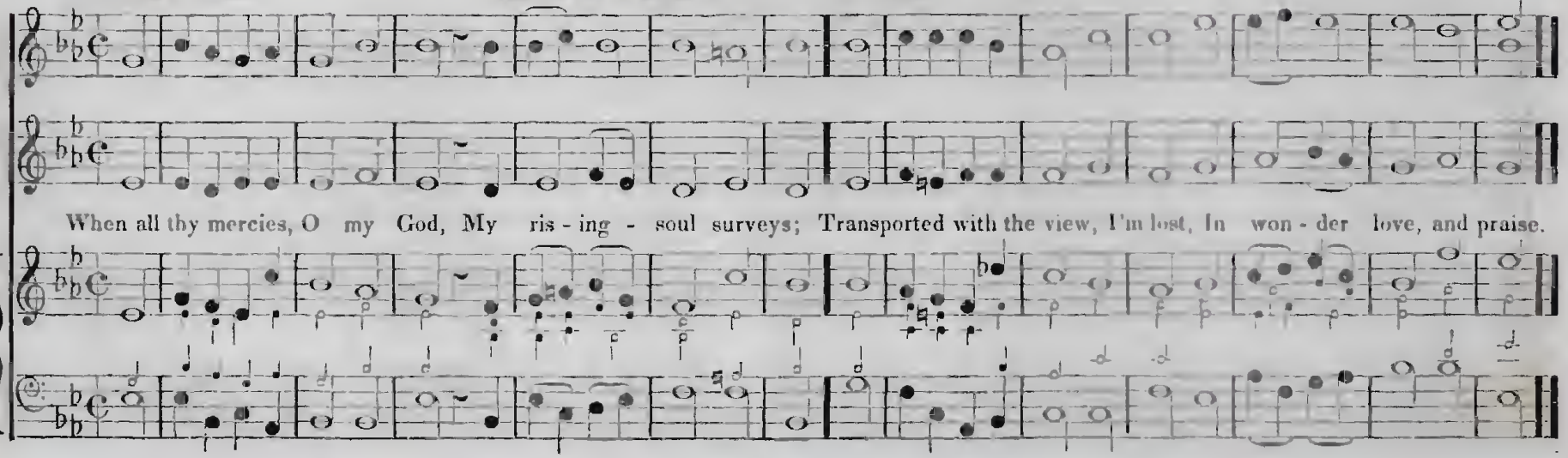
Dr. Green.

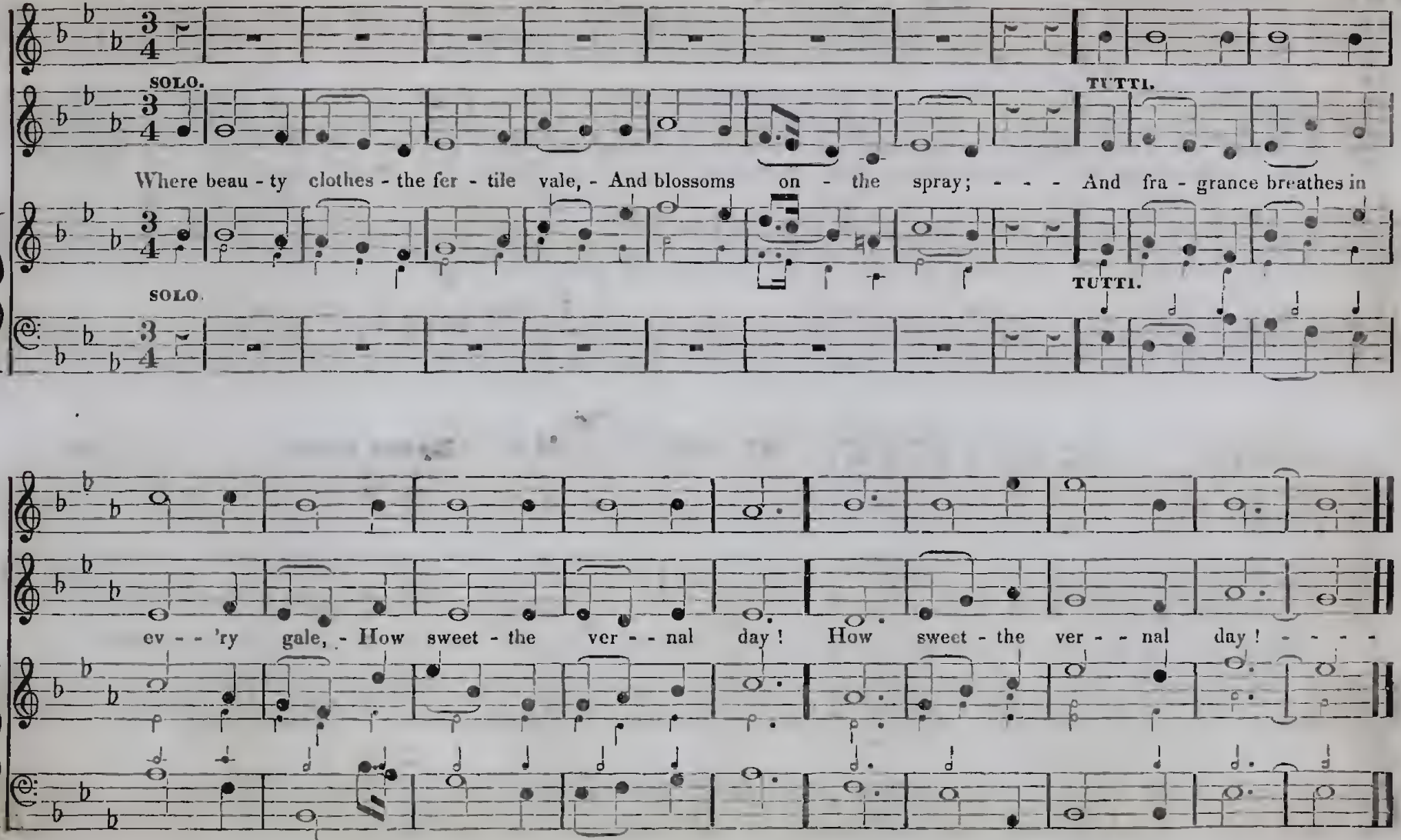


100 ANDANTE. **MIDWAY. L. M.** M # Pergolesi.



ALLEGRO ASSAI. **ADDISON. C. M.** M #

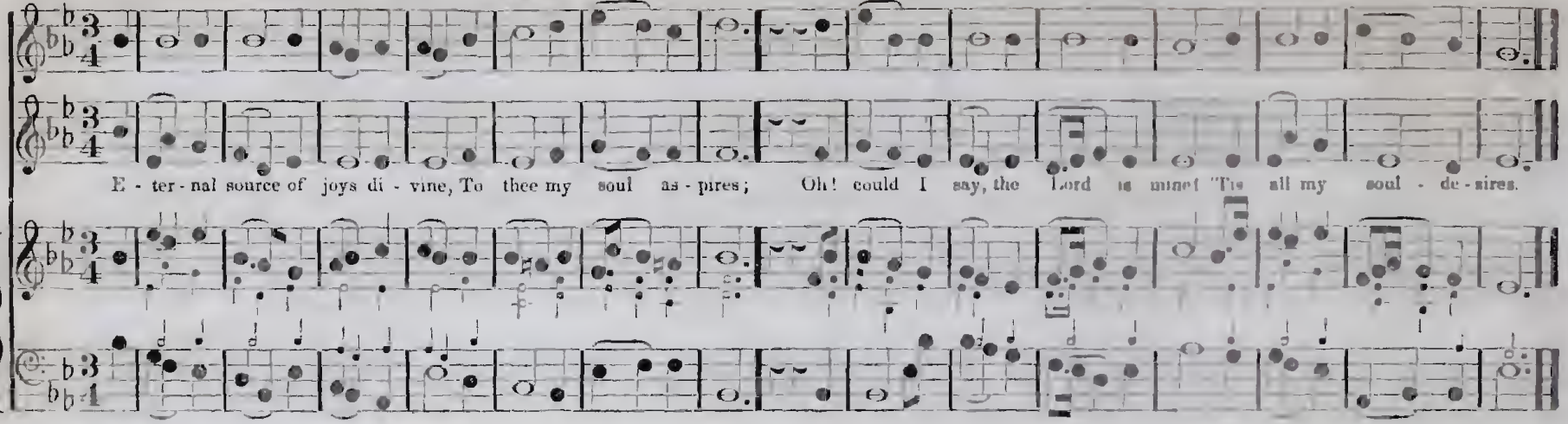



SOLO.
TUTTI.
Where beau - ty clothes - the fer - tile vale, - And blossoms on - the spray; - - - And fra - grance breathes in
SOLO.
TUTTI.
ev - - 'ry gale, - How sweet - the ver - - nal day! How sweet - the ver - - nal day! - - - -

UN POCO ALEGRETTO.

HAVANNA. C. M. M

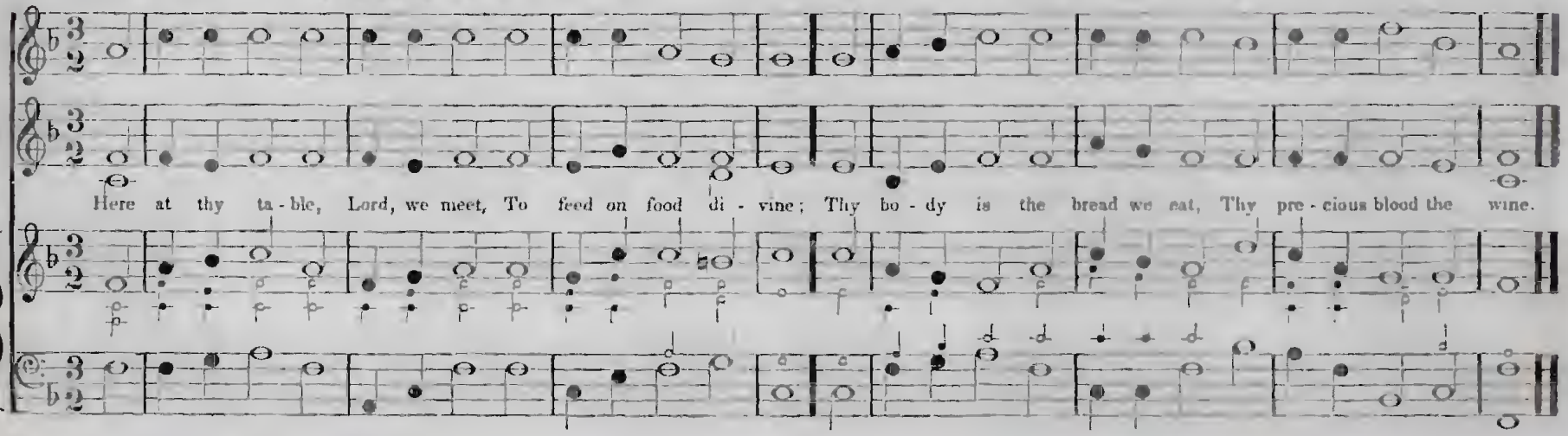
Dr. Harrington.



MODERATO.

COMMUNION. C. M. M # Hymn Chant.

S. Hill.

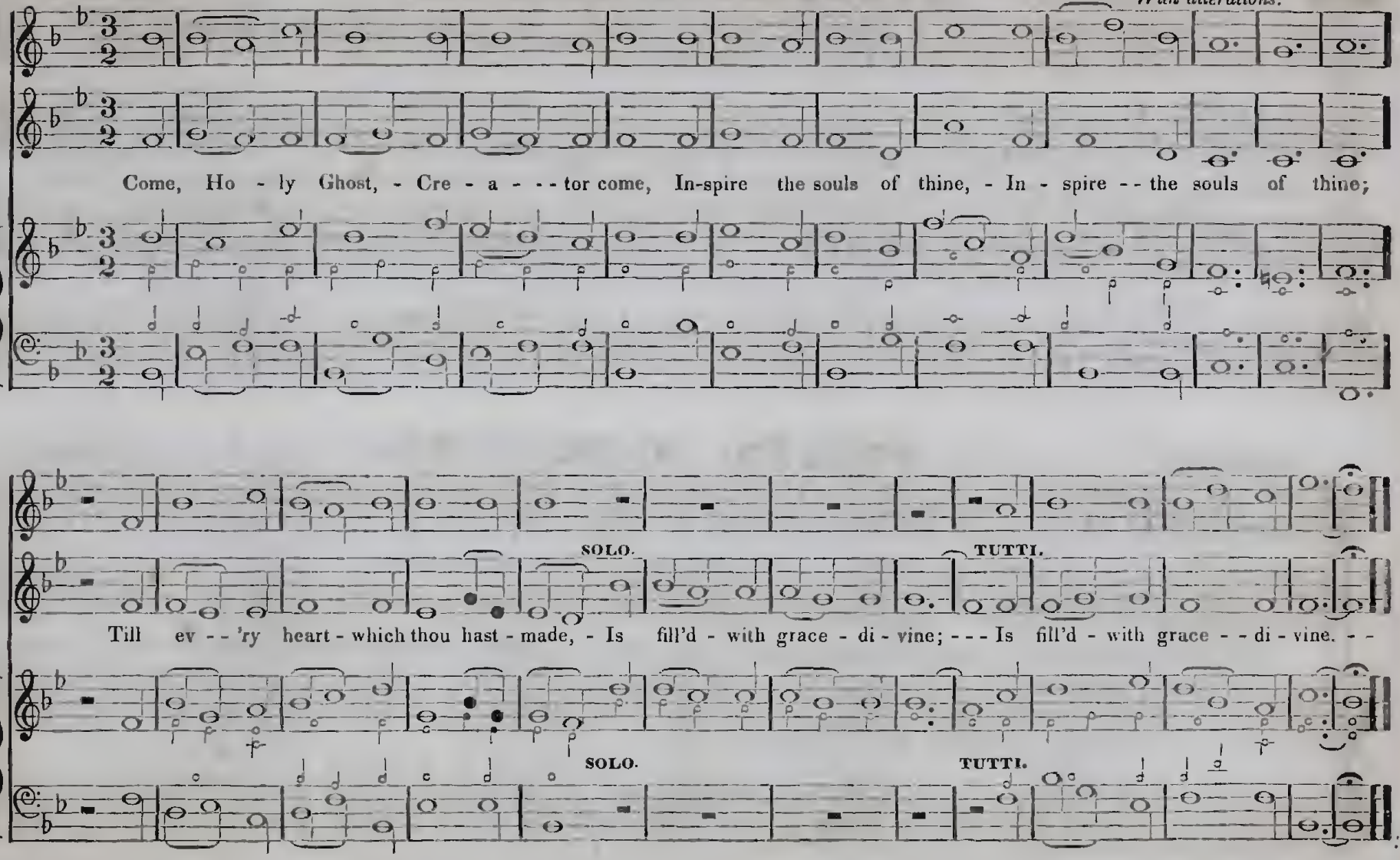


ALLEGRO.

VENI CREATOR. C. M.

M #

Steffani.
With alterations.

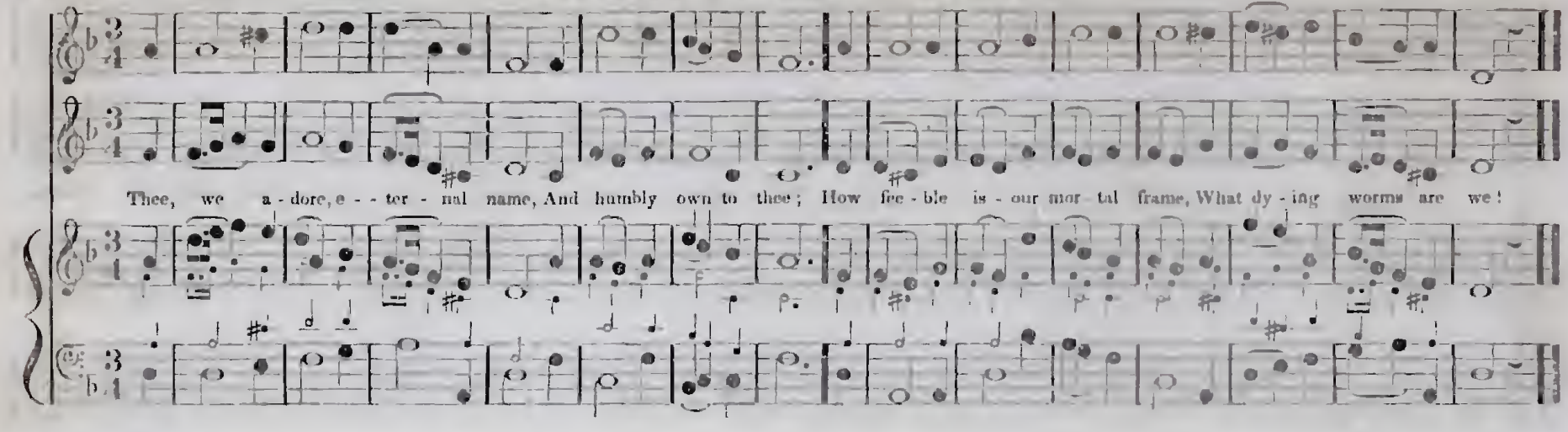


UN POCO ALLEGRETTO.

DUNKENFIELD. C. M.

M b

R. Harrison.

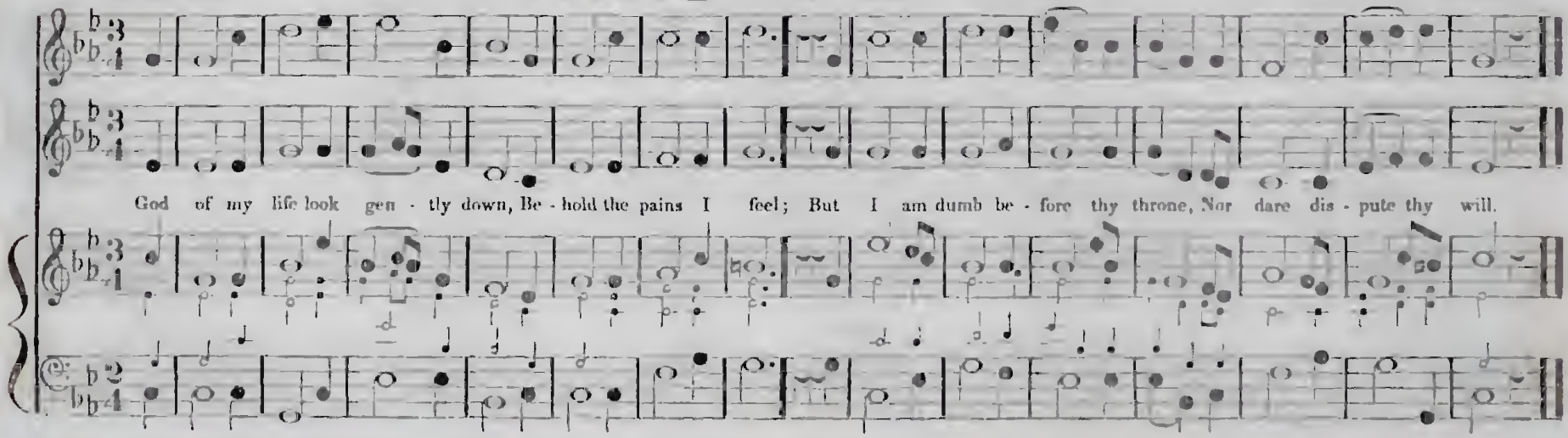


ANDANTINO.

POLAND. C. M.

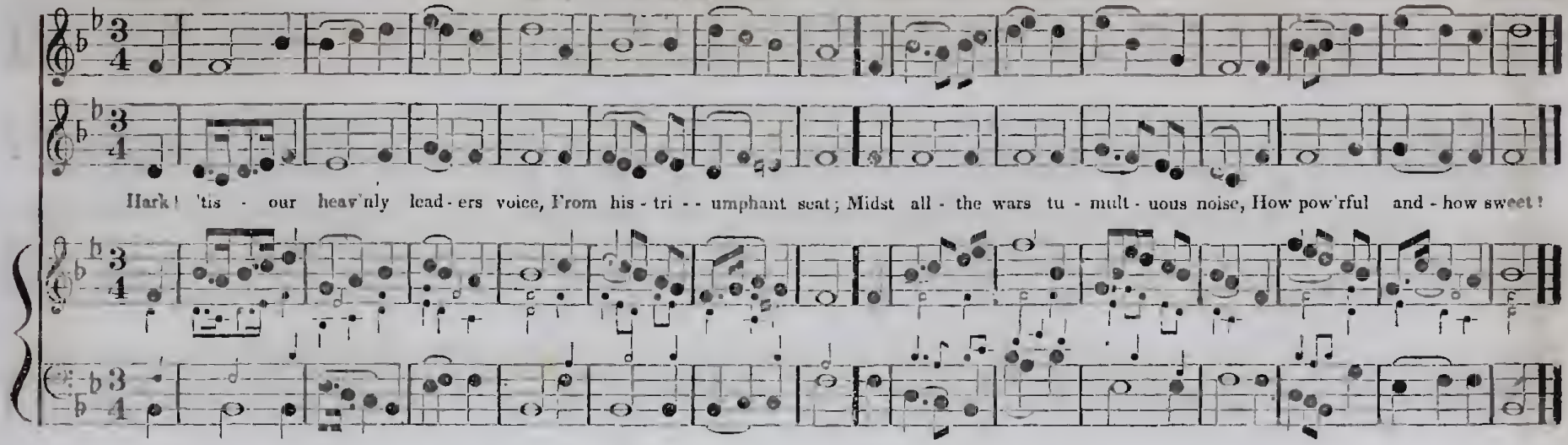
M b

Swan.



ALLEGRO.

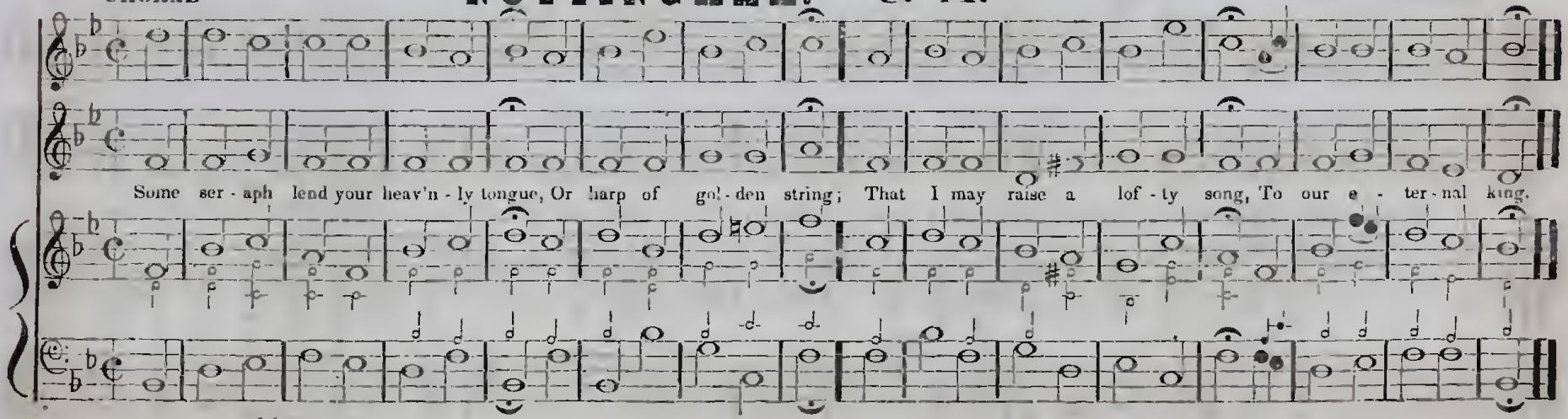
DURHAM. C. M. M



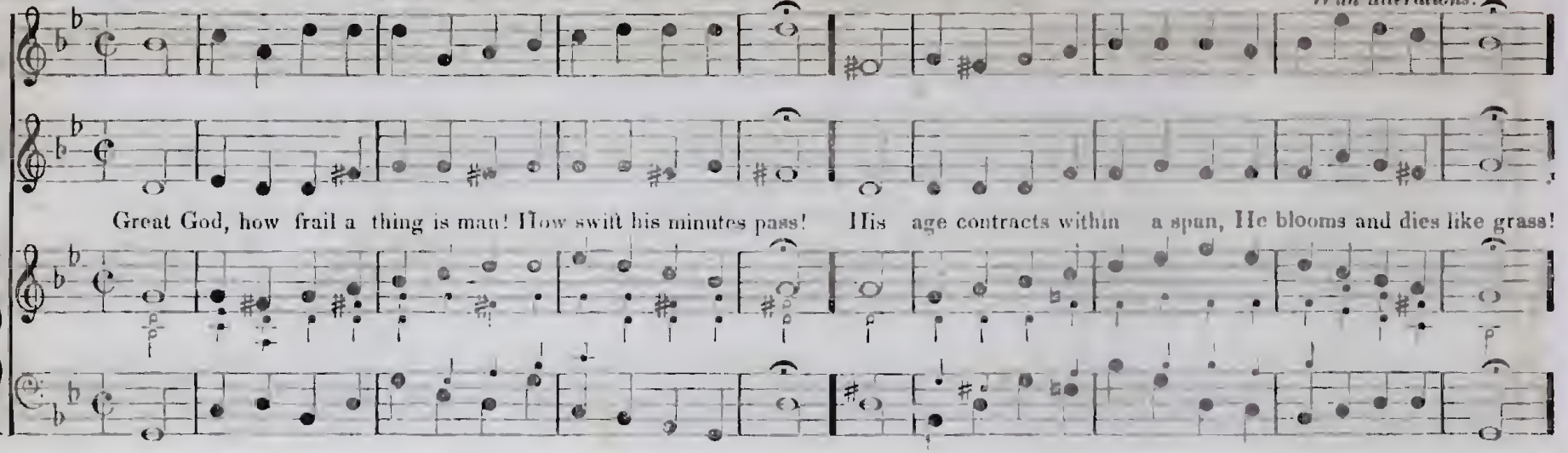
CHORAL.

NOTTINGHAM. C. M. M

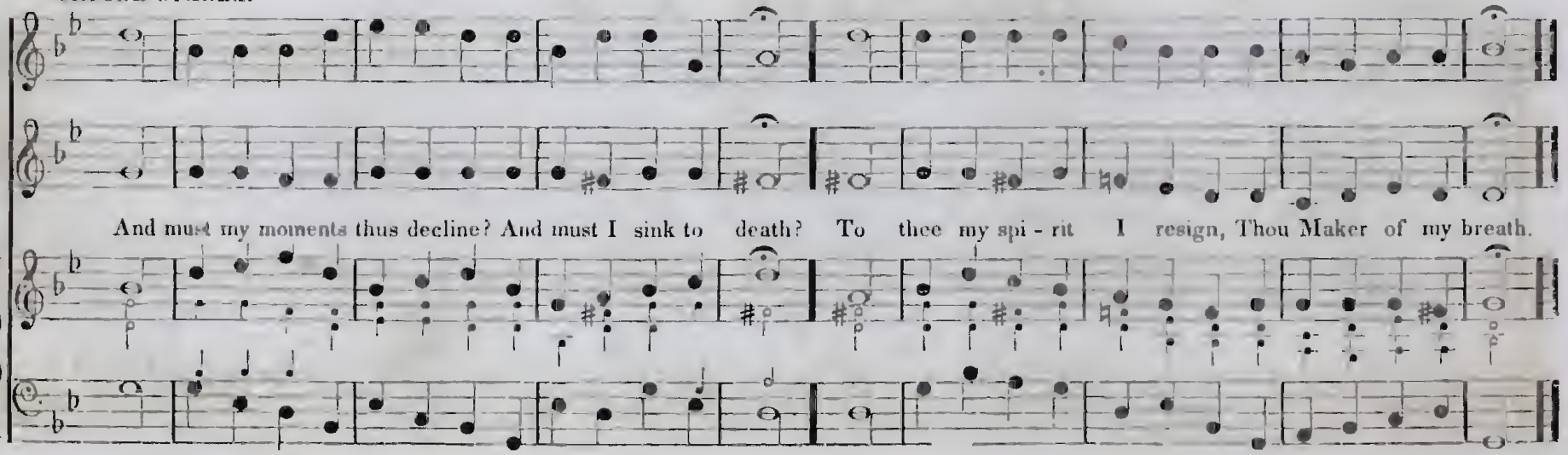
I. Clark.



106 ALLEGRETTO. **DEERFIELD.** **C. M.** M b **Two Stanzas.** W. Billings. *With alterations.*

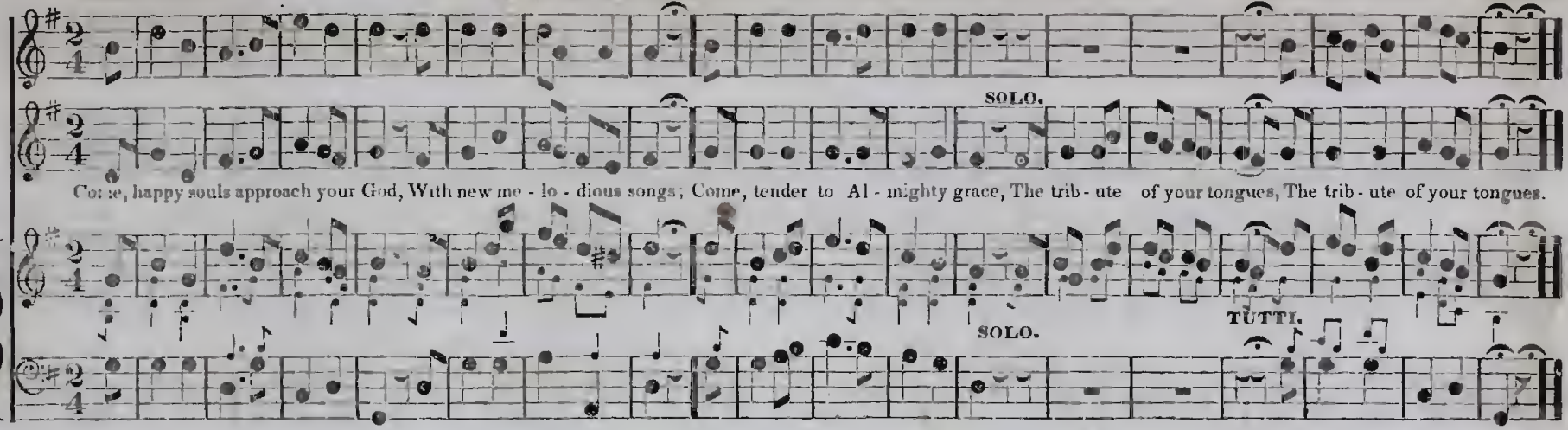


SECOND STANZA.



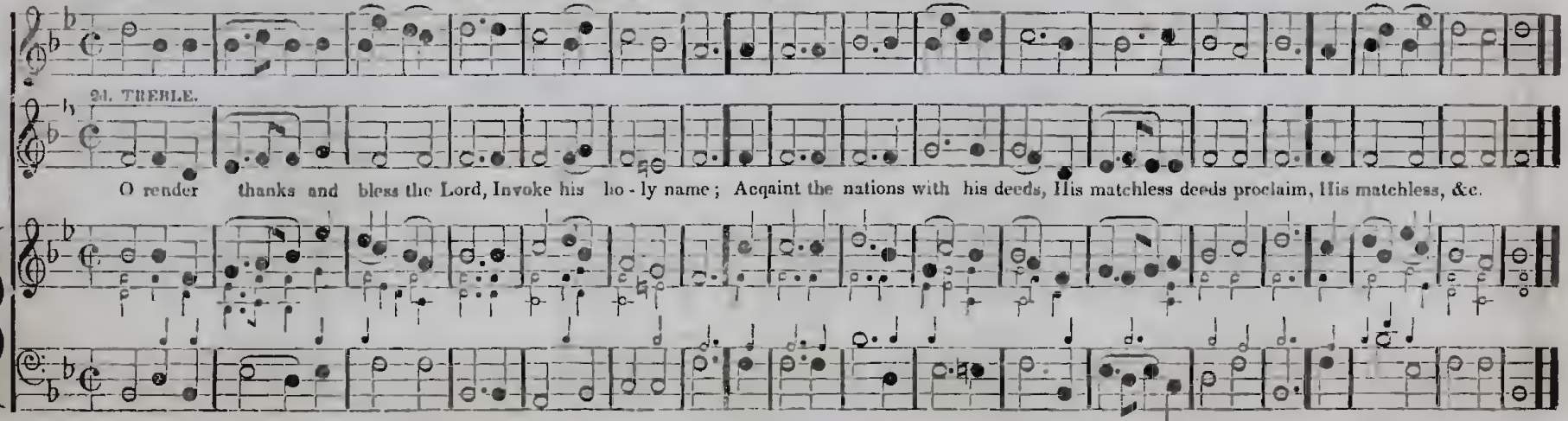
ALLEGRETTO.

DEDHAM. C. M. M



ALLEGRO.

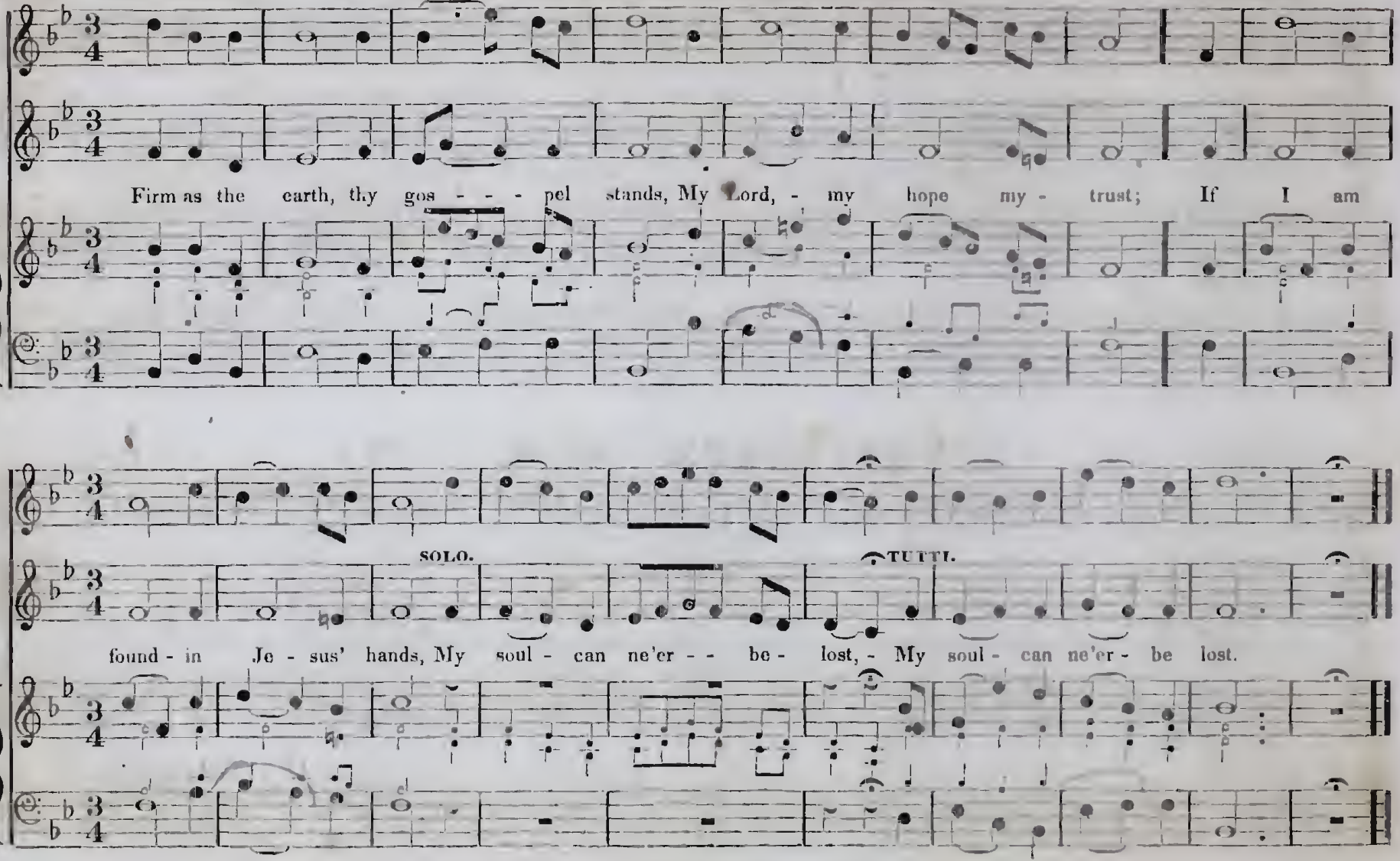
BROOMSGROVE. C. M. M



ALLEGRETTO.

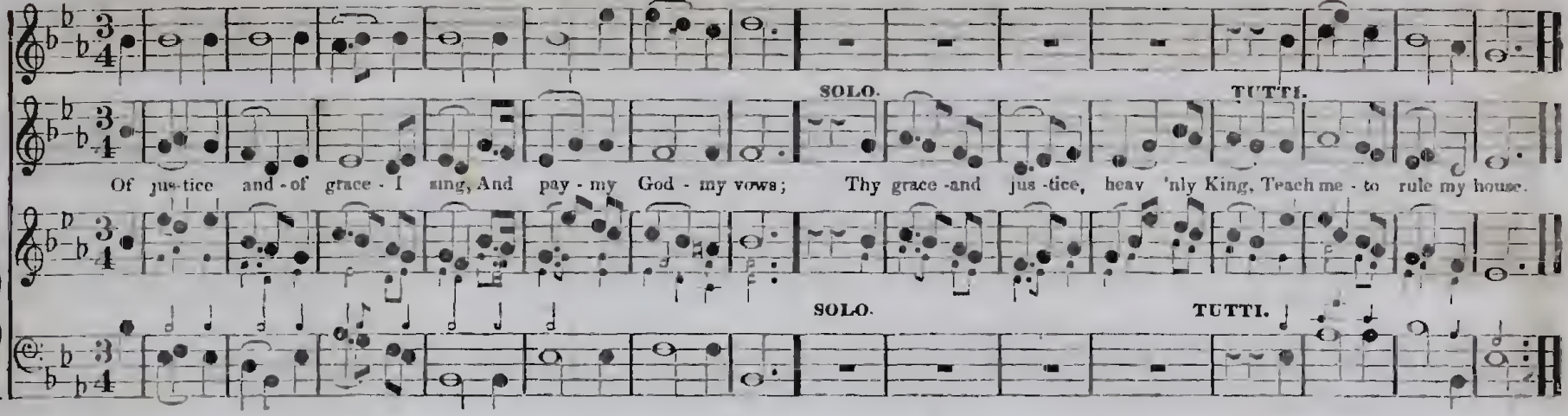
NEW ENGLAND HYMN. C. M.

M #



MODERATO.

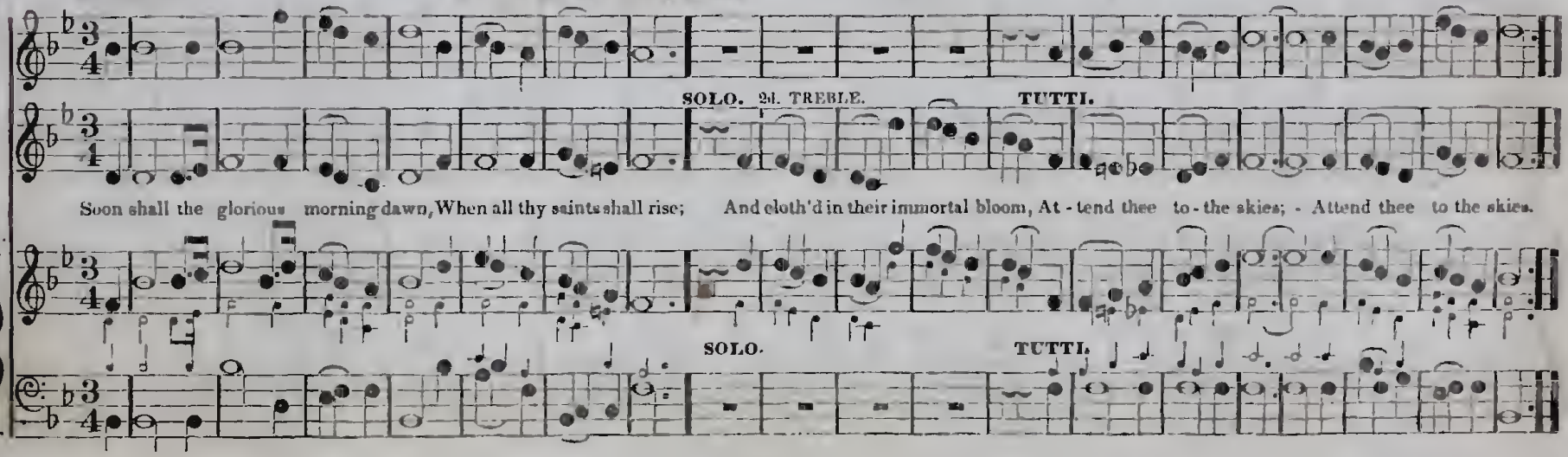
ALEXANDER. C. M. M



MODERATO

SWANWICK. C. M. M

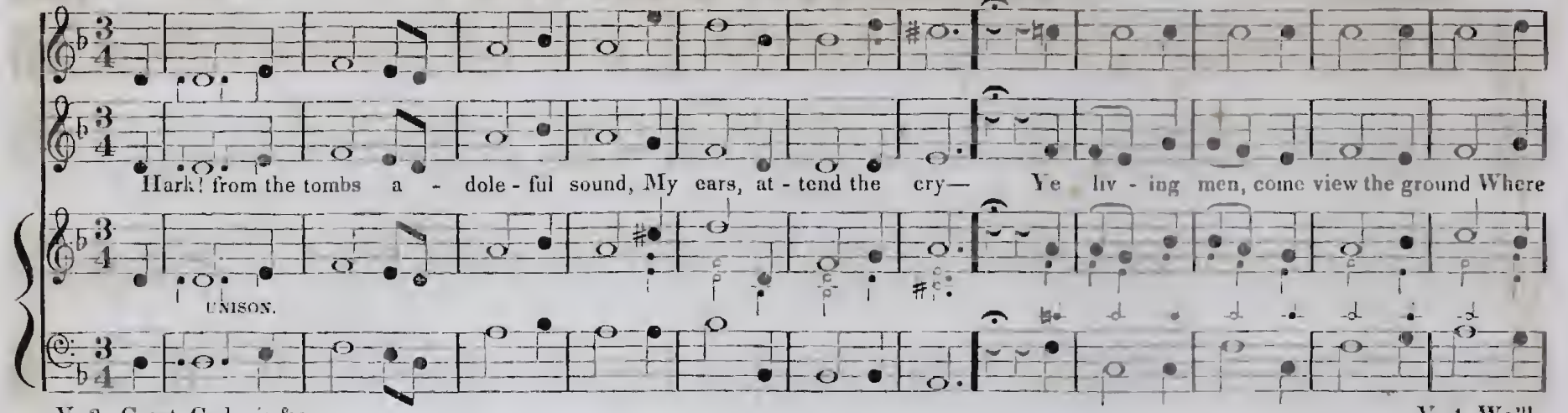
Lucas.



ALLEGRETTO.

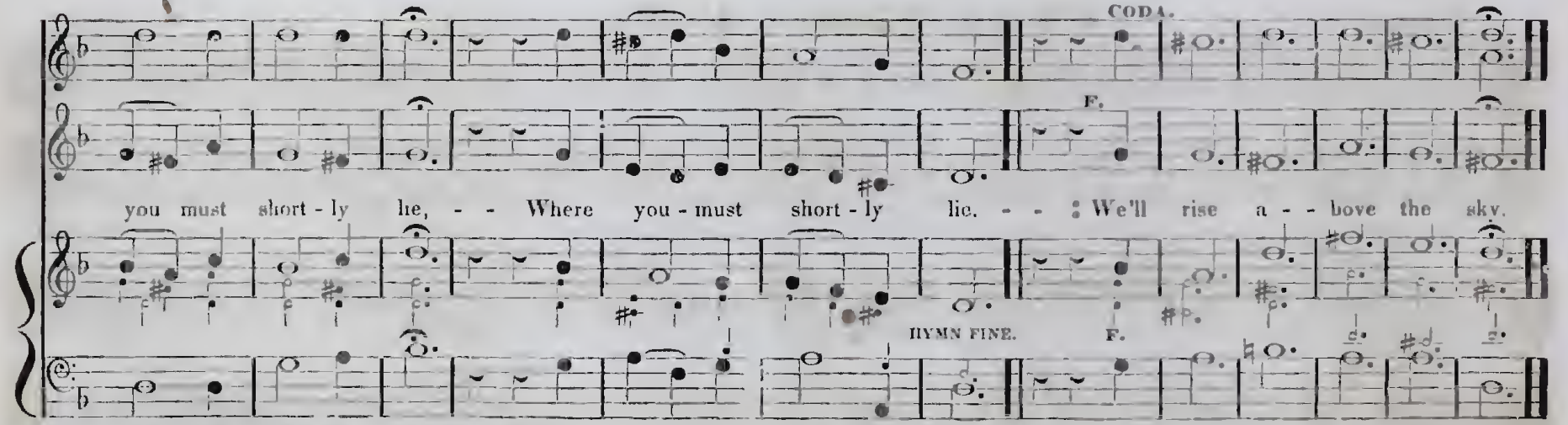
CHURCHYARD. C. M.

M b



V. 3. Great God is &c.

V. 4. We'll



ALLEGRETTO.

TRINITY. C. M. M

TUTTI.

Let chil - dren hear the migh - ty deeds Which God per - form'd of old; Which in - our young - er years we saw, And which our father's told.

SOLO. TUTTI.

ALLEGRETTO.

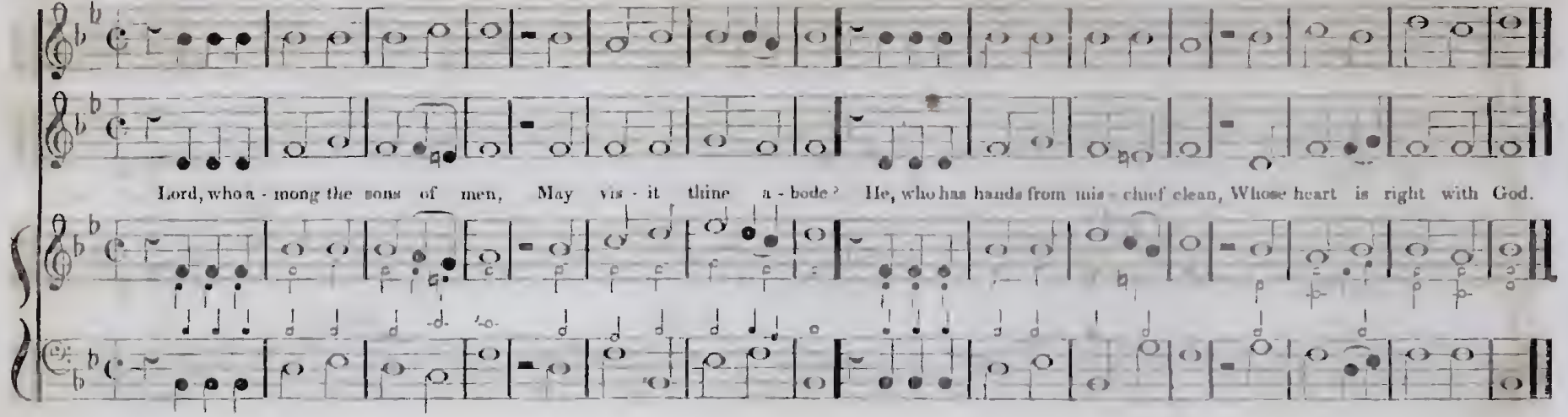
EMMAUS. C. M. M

SOLO. 2d TREBLE TUTTI.

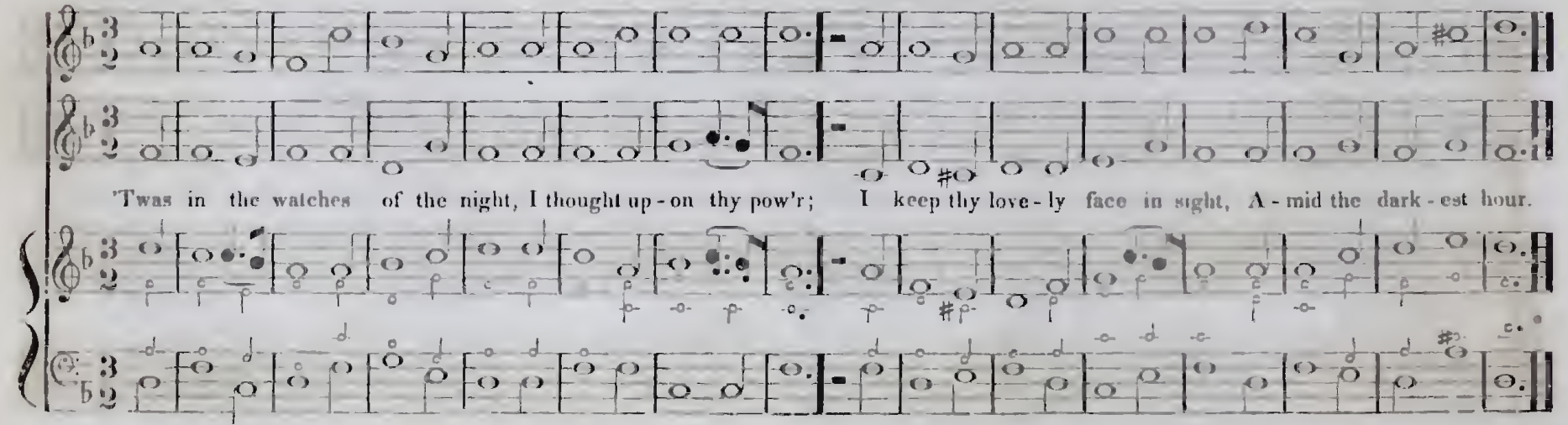
Give thanks to God—in - voke his name, And tell - the world his grace; Sound through the earth his deeds of fame, That all may seek his face.

SOLO. TUTTI.

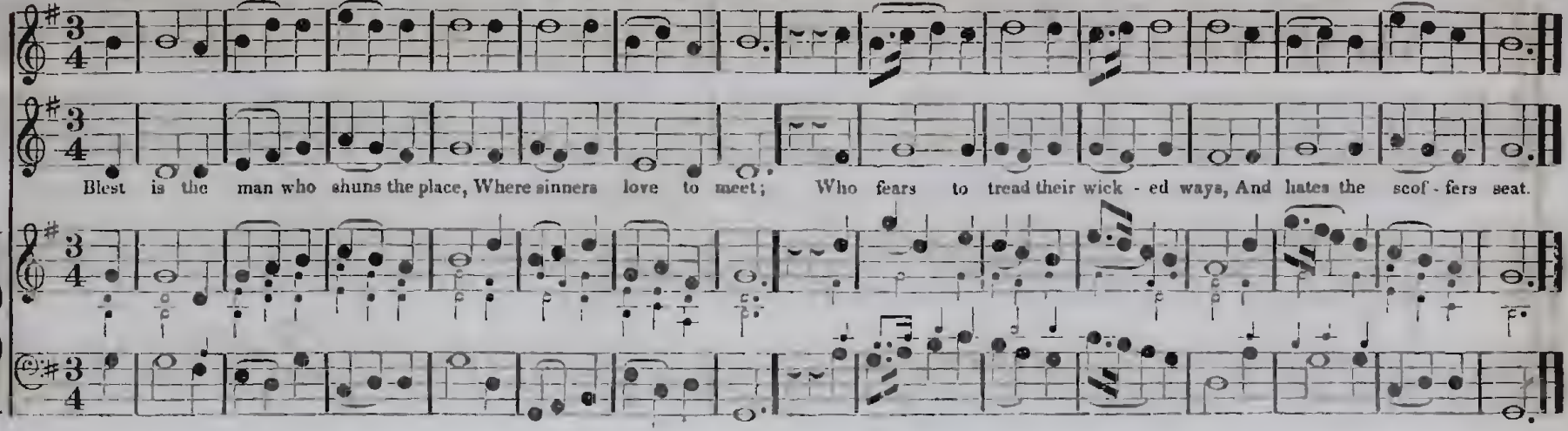
112 ALLA CAPELLA. **BOWDOIN SQUARE.** C. M. M # Hymn Chant.



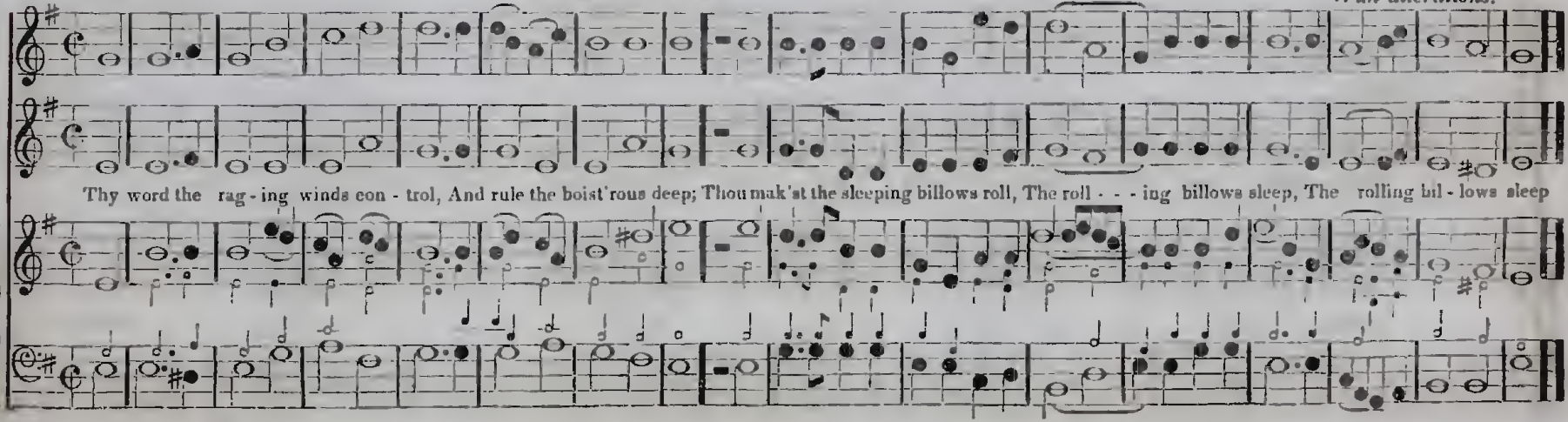
CHORALMENTE. **WANTAGE.** C. M. M b Tansur.



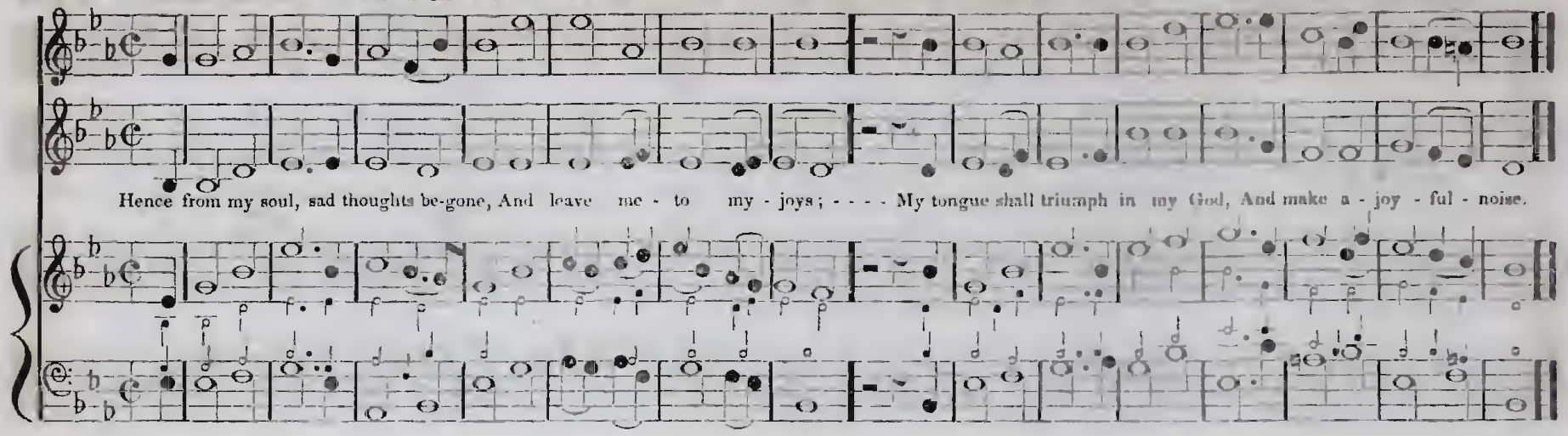
ALLEGRO MODERATO. **ST. PATRICK'S. C. M.** M # Williams Coll. **113**



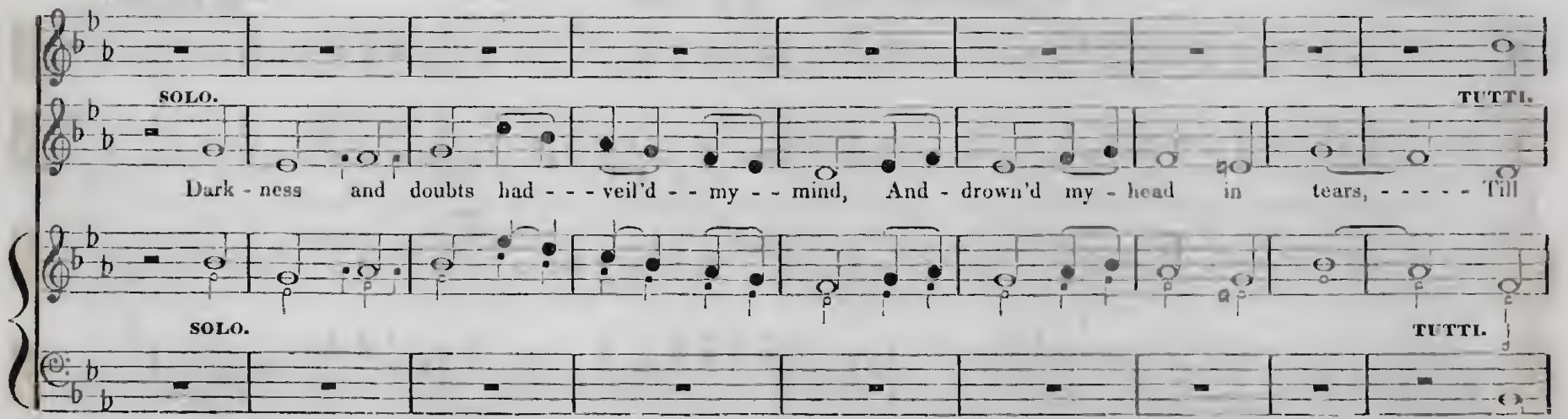
ALLEGRO. **VIRGINIA. C. M.** M # Browson. *With alterations.*

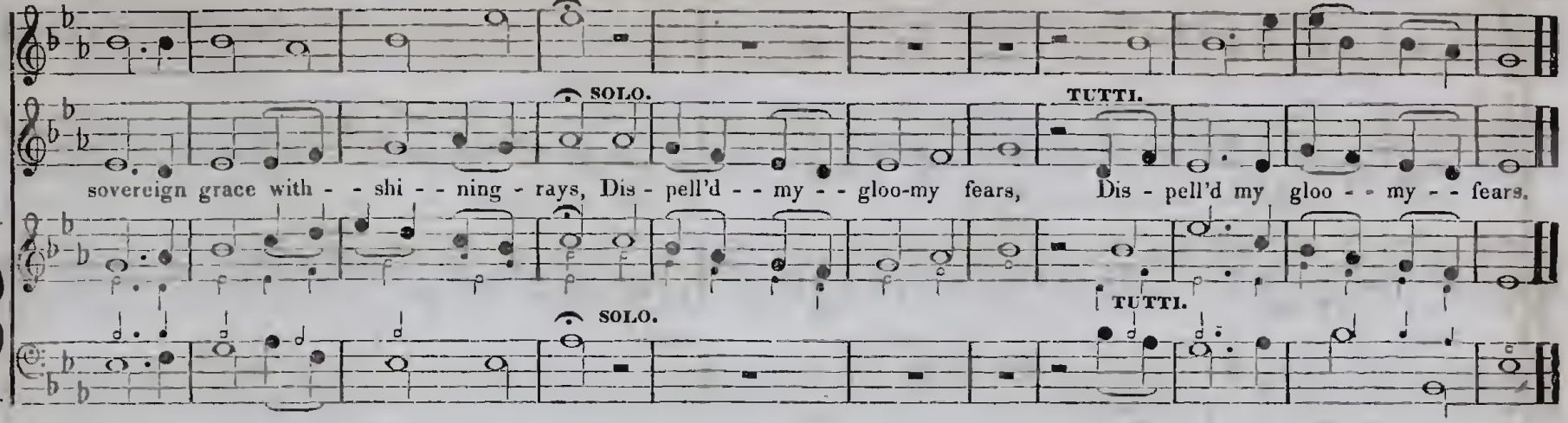


ALLEGRO ASSAI. **FARRINGDON.** **C. M.** **Two Stanzas.** M ♯ *With alterations.*

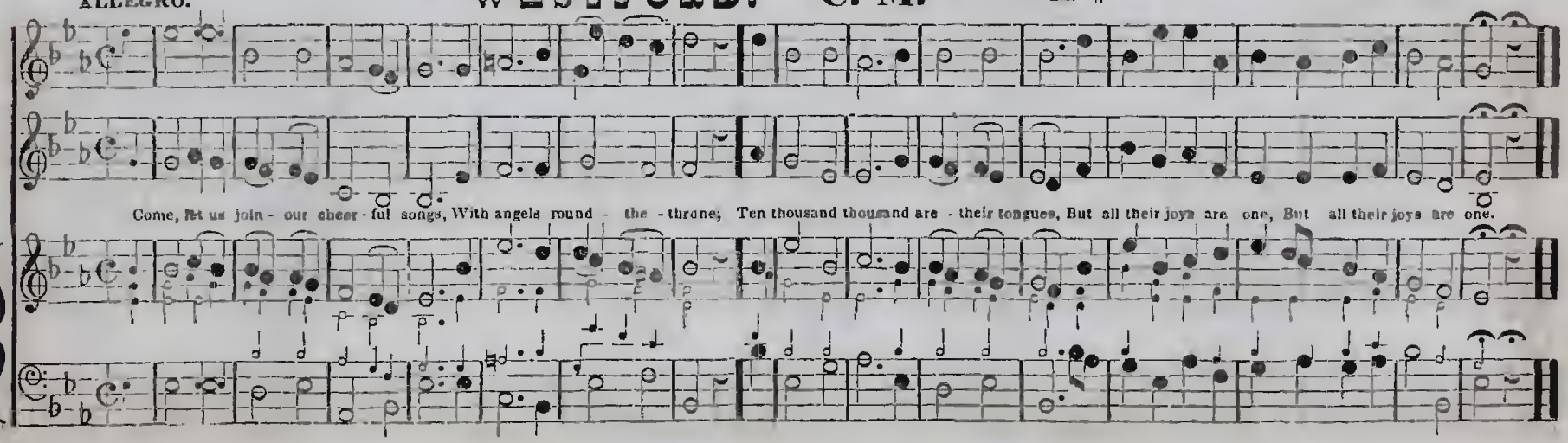


SECOND STANZA.




SOLO.
TUTTI.
sovereign grace with - - shi - - ning - rays, Dis - pell'd - - my - - gloo-my fears, Dis - pell'd my gloo - - my - - fears.
SOLO.
TUTTI.

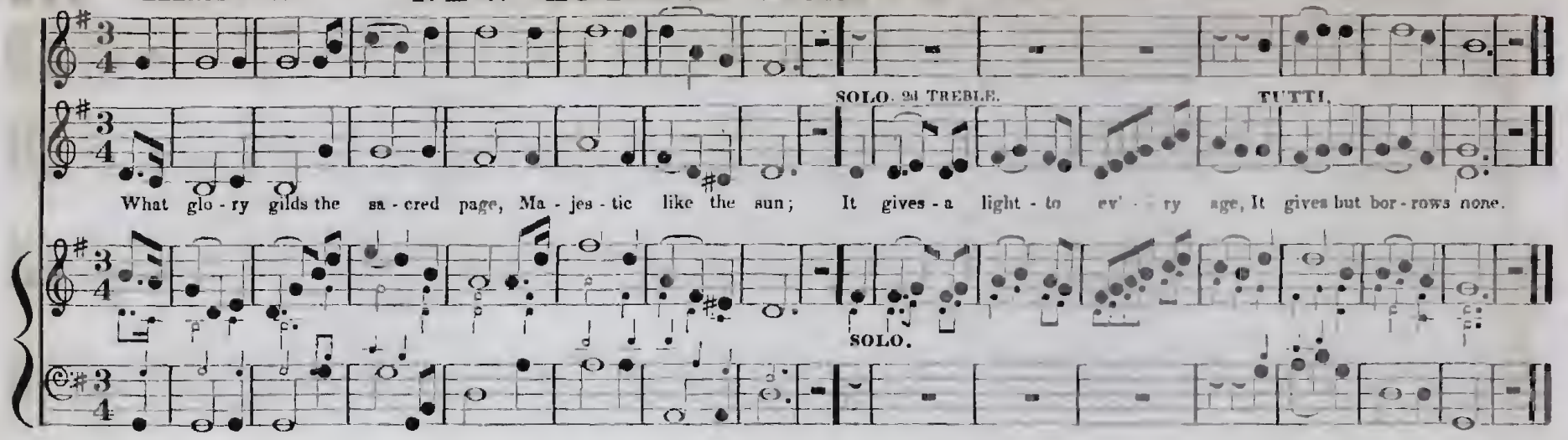
WESTFORD. C. M.


ALLEGRO.
Come, let us join - our cheer - ful songs, With angels round - the - throne; Ten thousand thousand are - their tongues, But all their joys are one, But all their joys are one.

ALLEGRETTO.

NEW LITCHFIELD. C. M.

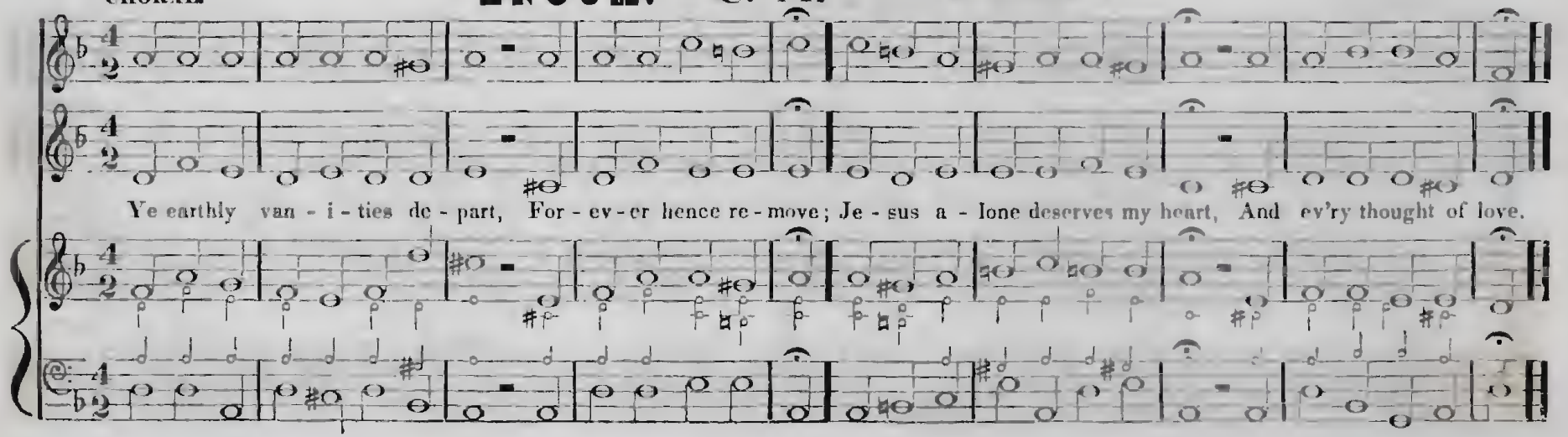
M #



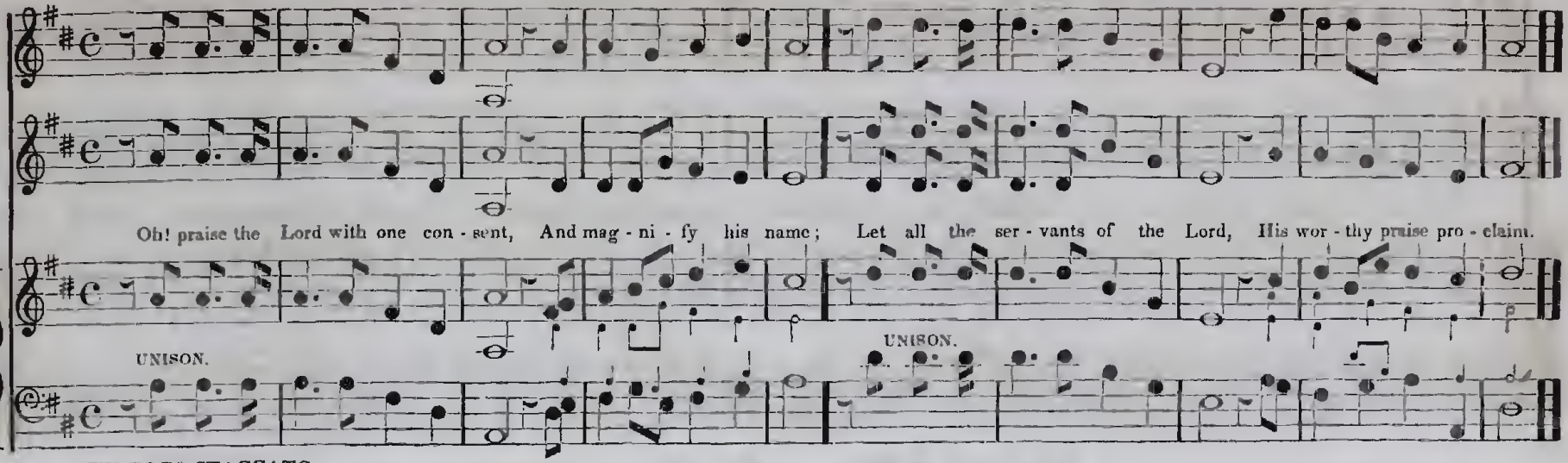
CHORAL.

ENOCH. C. M.

M ♭ or M #



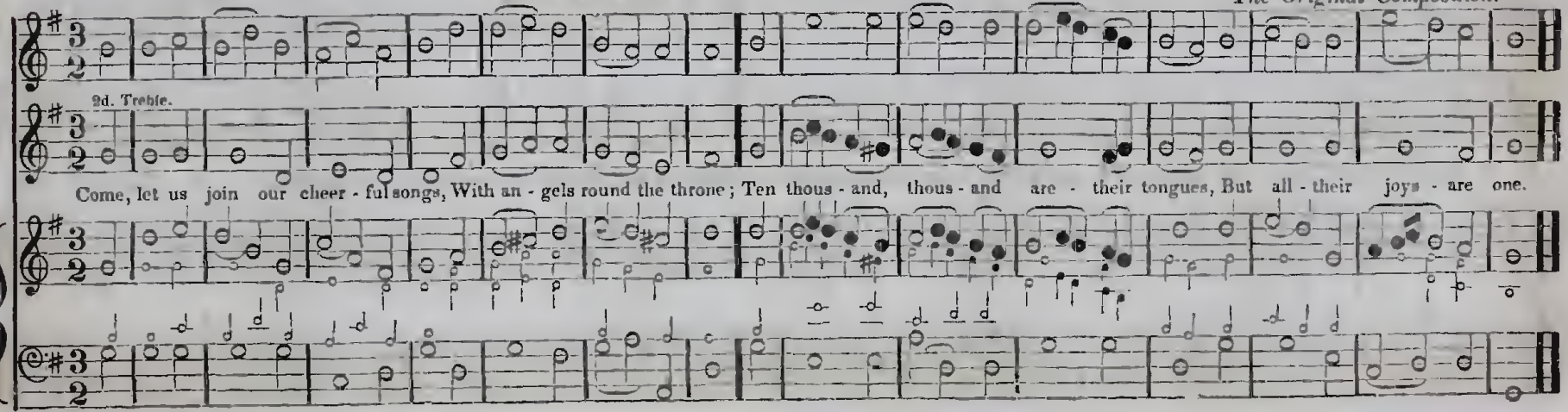
ALLEGRO. **CLAPTON.** C. M. M # **Hymn Chant.** Jones.



UN POCO STACCATO.

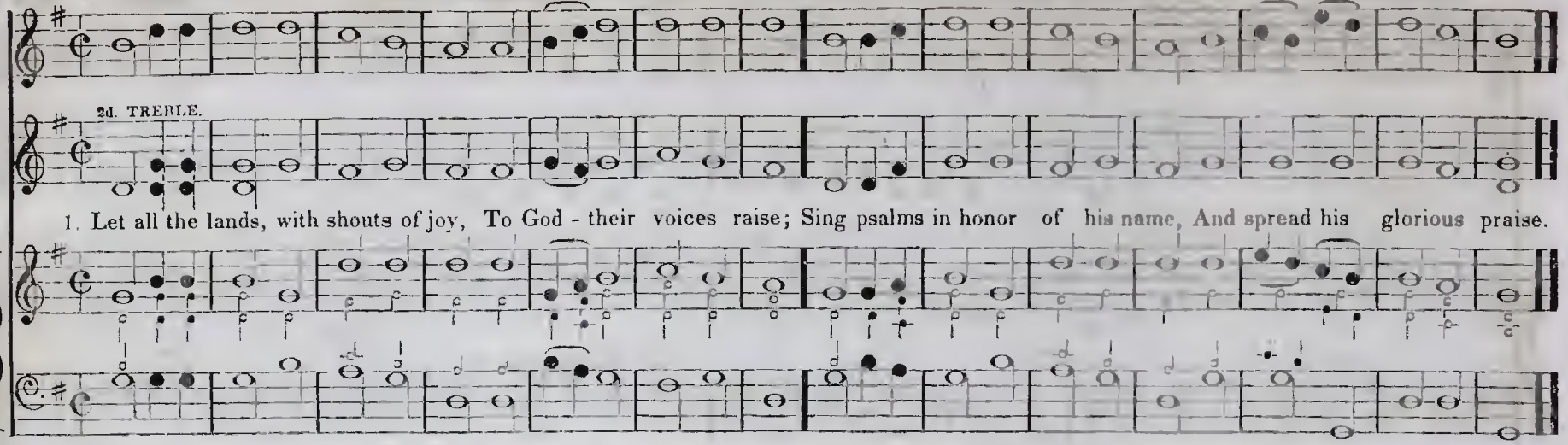
MELODY. C. M. M # Leach.

The Original Composition.



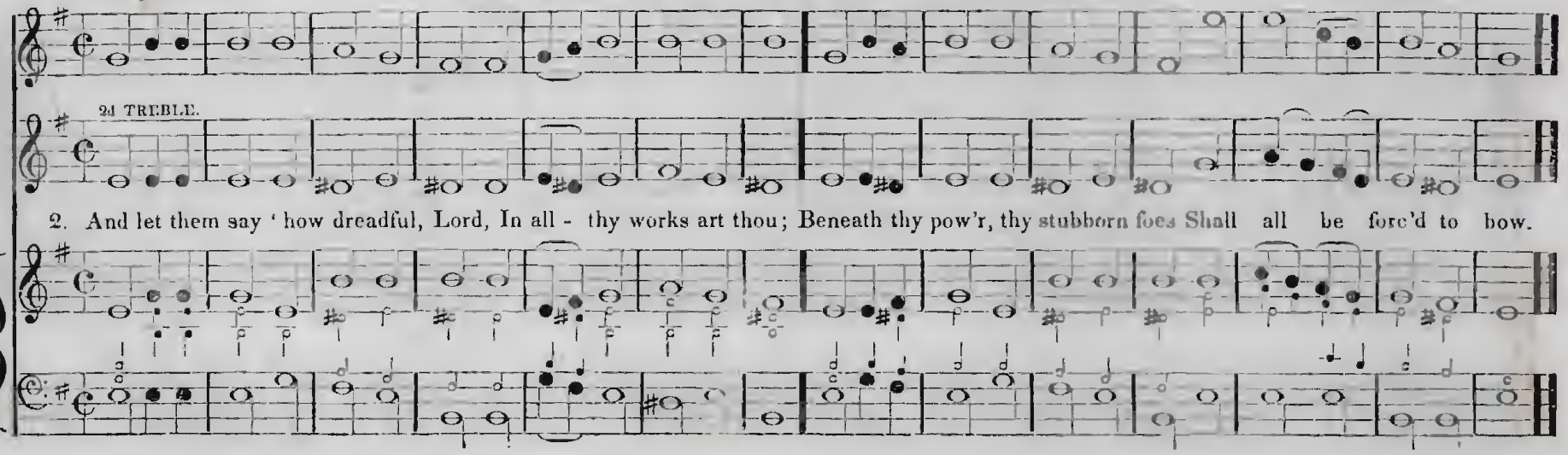
ALLEGRO ASSAI.

MARLOW. C. M. Hymn Chant. Major Mode.

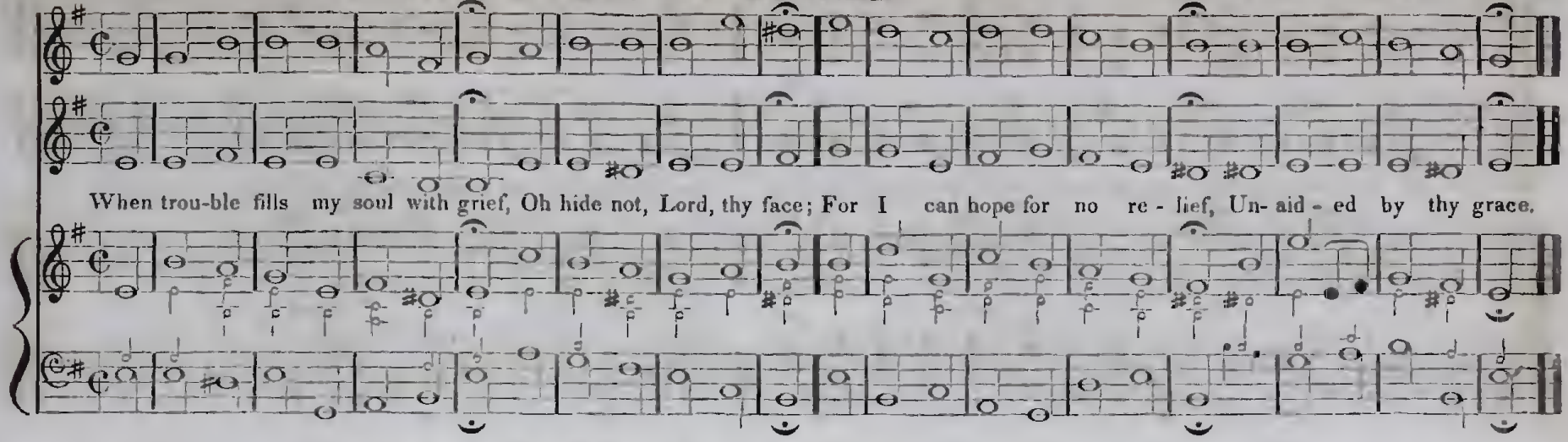


ALLEGRETTO.

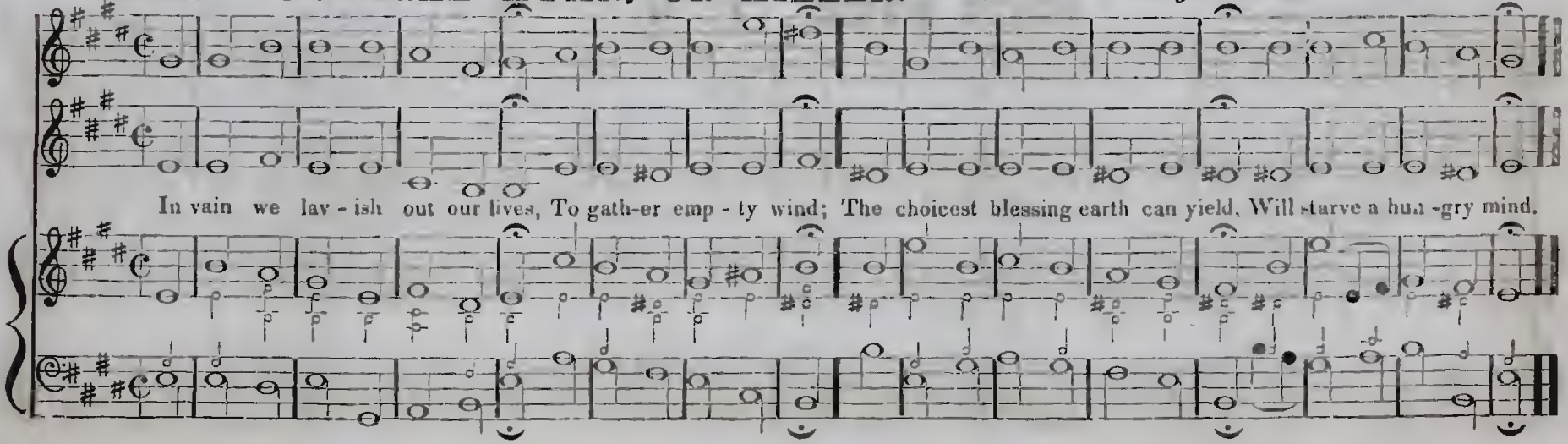
MARLOW. C. M. Hymn Chant. Minor Mode.



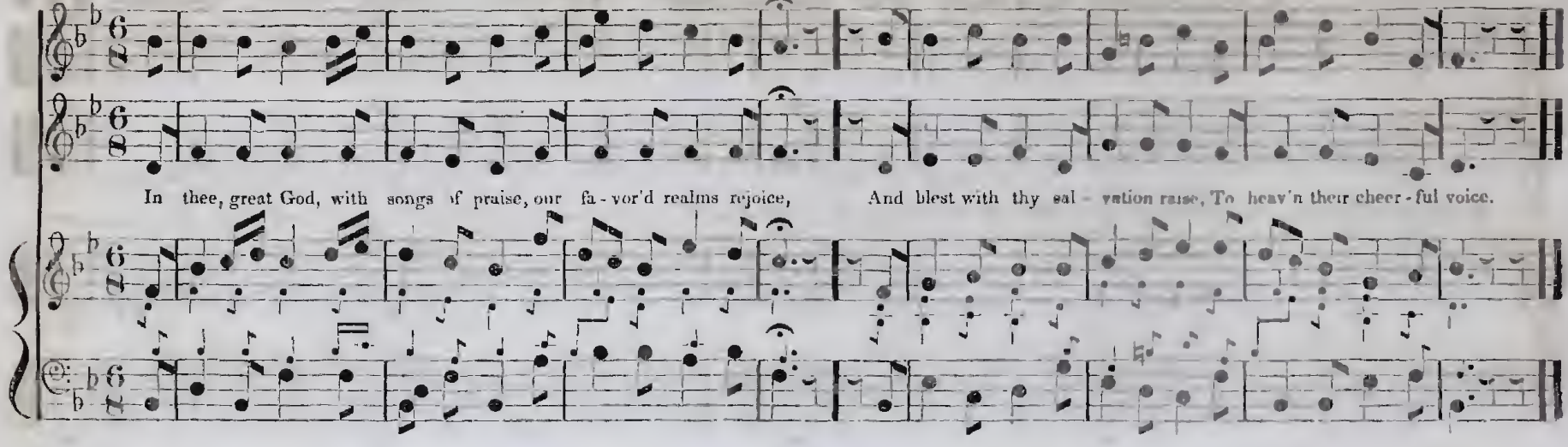
CHORAL. **FUNERAL HYMN, OR MILLER.** **C. M.** **Minor Mode.** Dr. Miller.



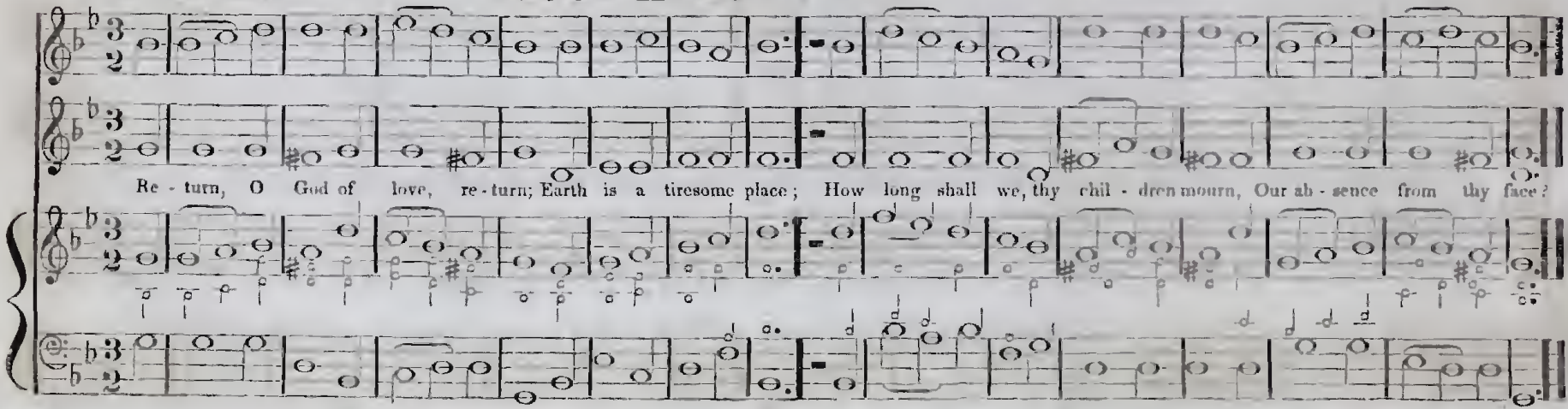
CHORAL **FUNERAL HYMN, OR MILLER.** **C. M.** **Major Mode.** Dr. Miller.



120 ANDANTINO E CANTABILE. **MENTOR. C. M.** M # J. Harrod.

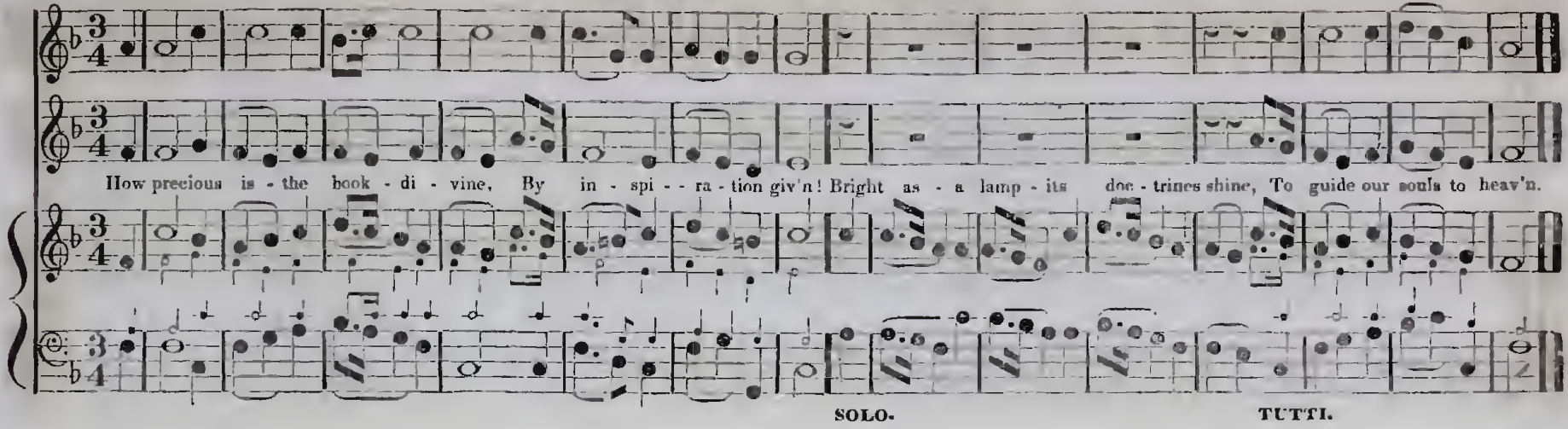


ALLG. MODERATO. **PIOUS HYMN. C. M.** M ♭



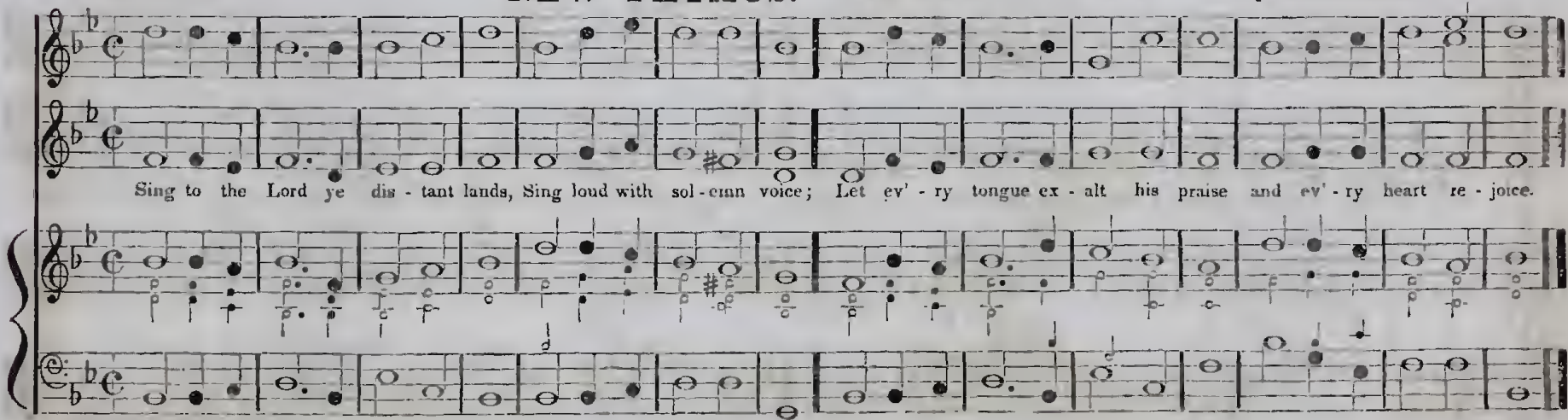
UN POCO ALLEGRO.

St. JOHN'S. C. M. M



ALLA BREVE.

NEW PATMOS. C. M. M # Hymn Chant.

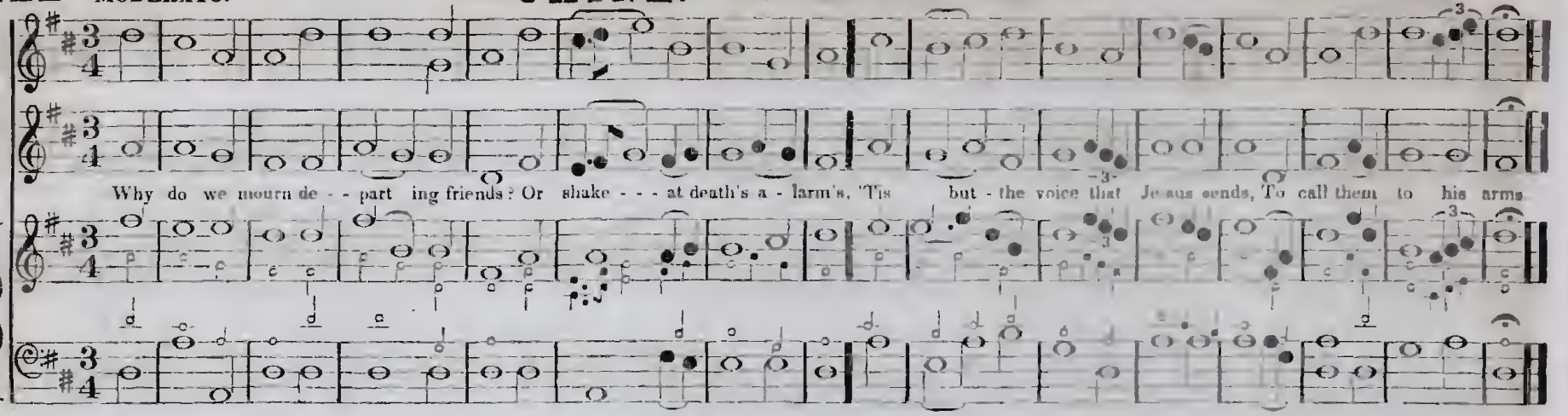


UN POCO STACCATO.

MODERATO.

CHINA. C. M. M

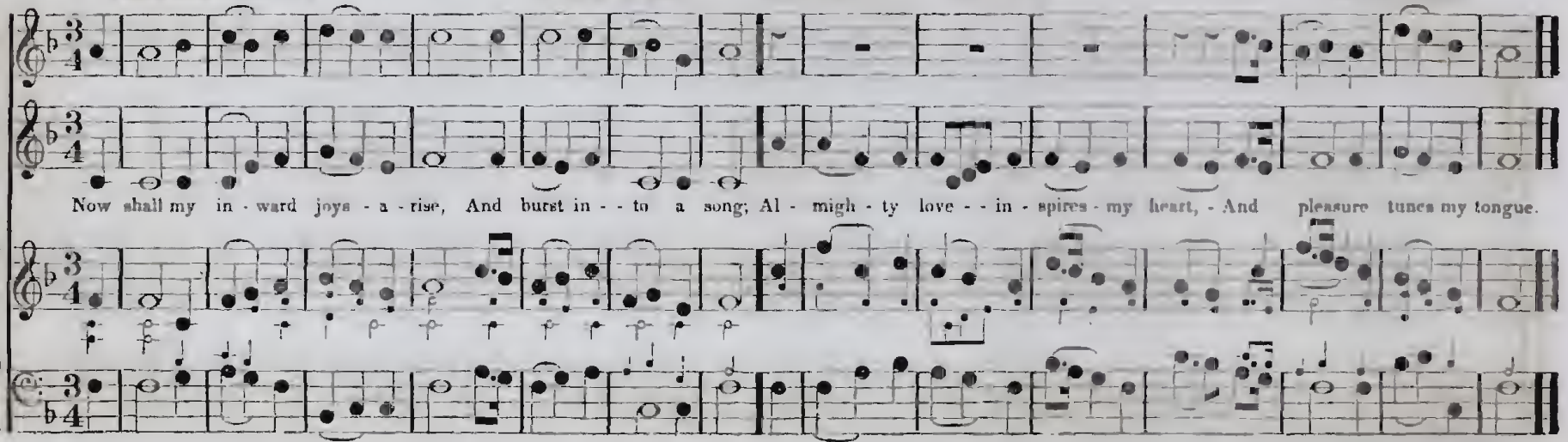
Swan.



ALLEGRETTO.

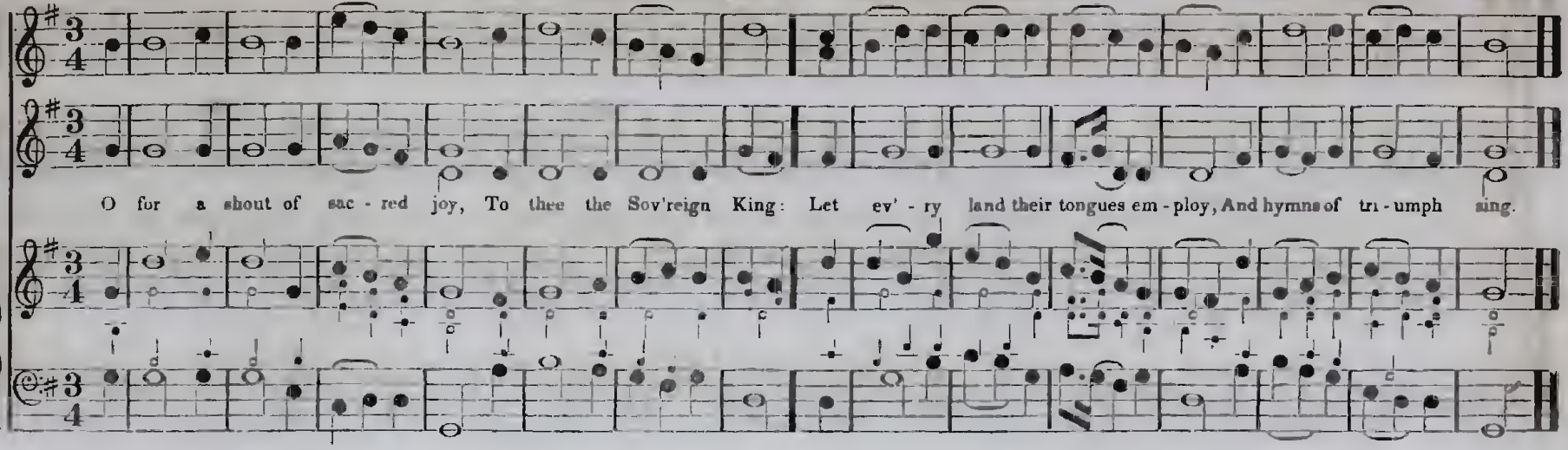
IRISH. C. M. M

A. Williams.



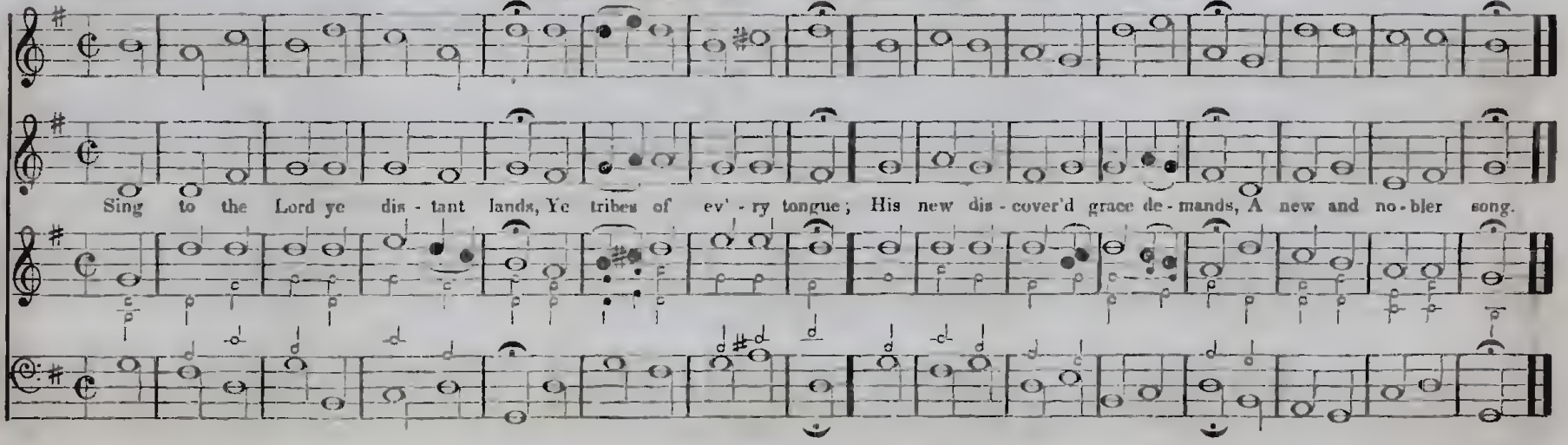
ALLEGRO.

NEW HUDSON. C. M. M



CHORAL.

LUTZEN. C. M. M



UN POCO ALLEGRO.

LANESBORO'. C. M.

M #

SOLO. TUTTI.

Early, my God, without delay, I haste to seek thy face; My thirsty spi - rit faints a - way— My thirs - ty spir - it faints a - way, Without thy cheering grace.

SOLO. TUTTI.

ORGAN. VOICE.

CHORAL.

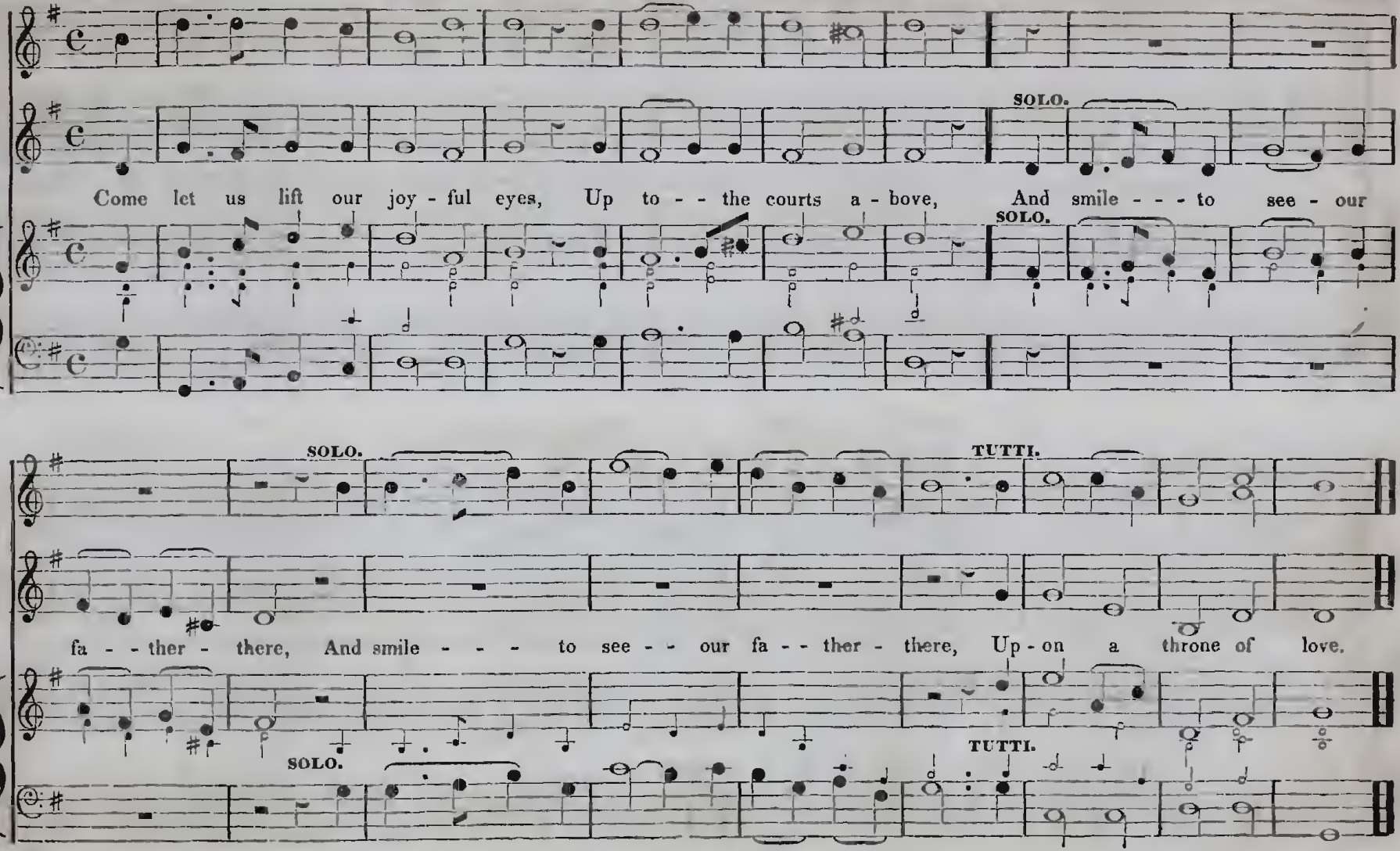
WESTMORELAND. C. M. Two Stanzas.

M # German Choral.

FINE.

I'm not asham'd to own my Lord, Or to de - fend his cause, Maintain the hon - or of his name, The glo - ry of his cross.

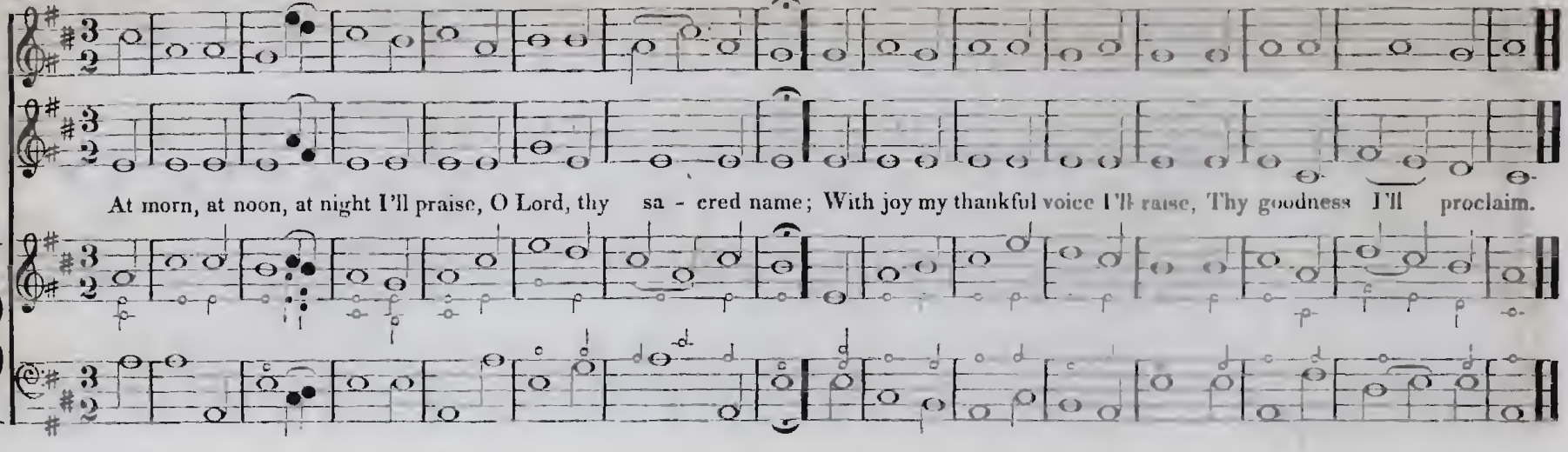
FINE.


SOLO.
Come let us lift our joy - ful eyes, Up to - - the courts a - bove, And smile - - - to see - our
SOLO.
SOLO.
TUTTI.
fa - - ther - there, And smile - - - to see - - our fa - - ther - there, Up - on a throne of love.
SOLO.
TUTTI.

ALLEGRO MODERATO

BARBY. C. M.

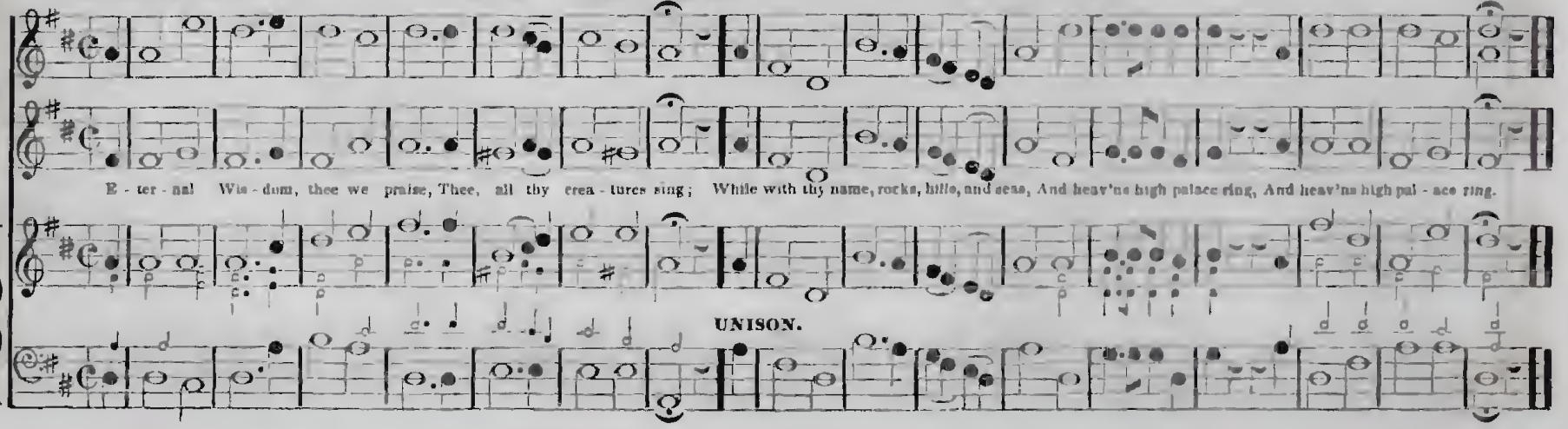
M #



ALLEGRO ASSAI

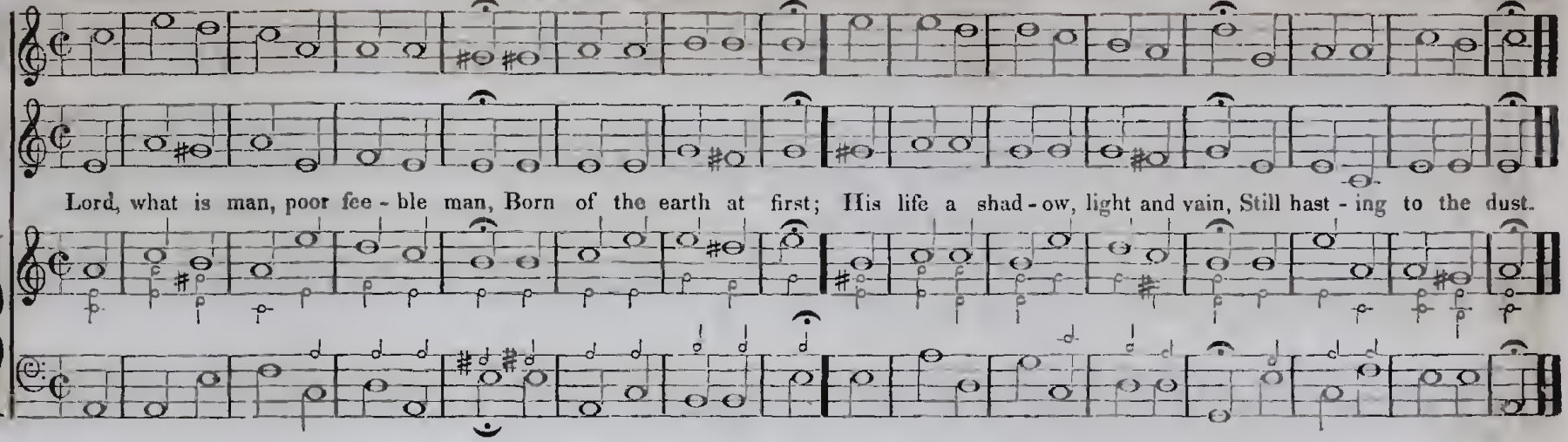
NEW LYNN. C. M.

M #



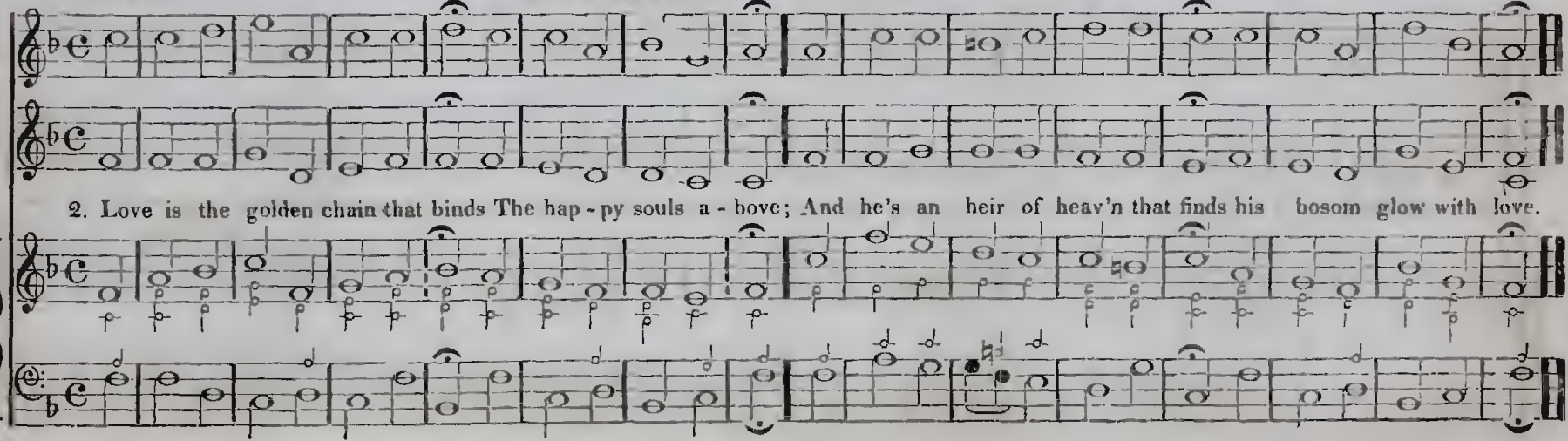
CHORAL.

SPITNER. C. M. M b

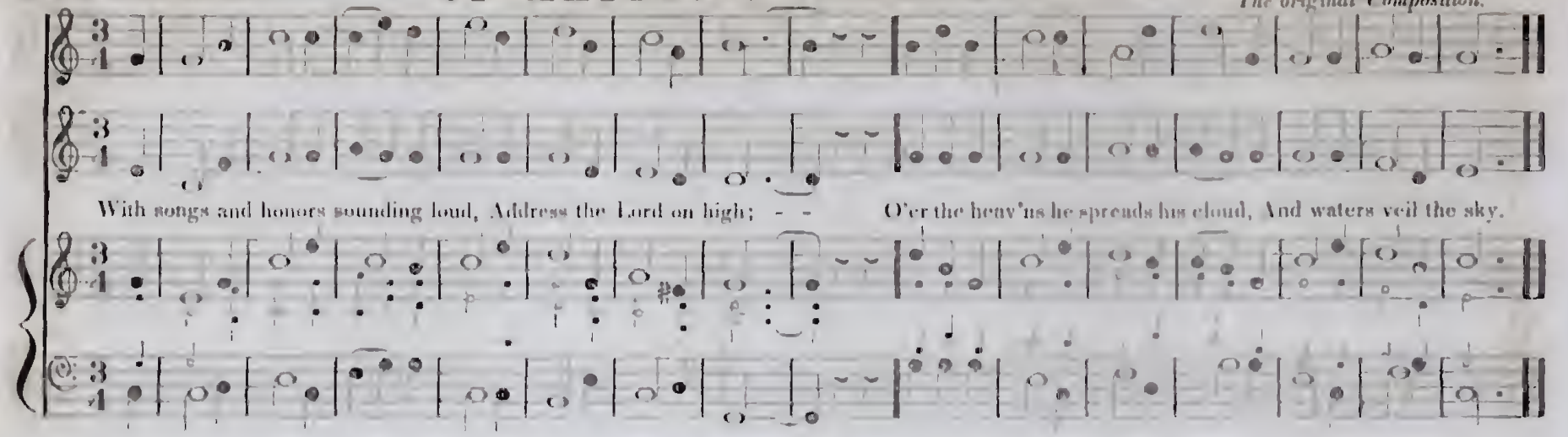


CHORAL.

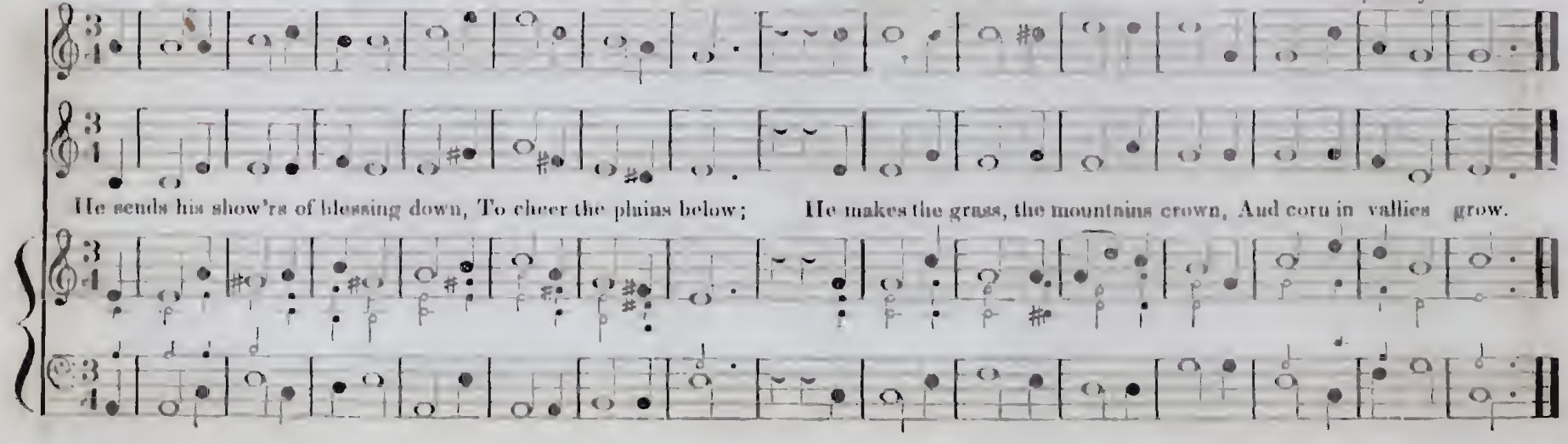
DUNDEE. C. M. M



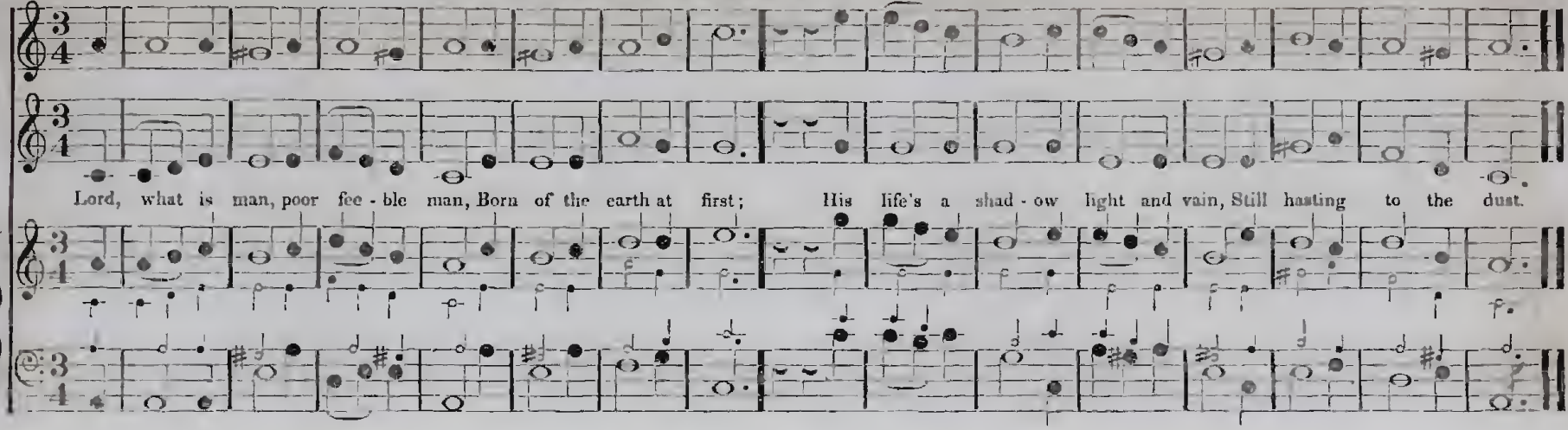
128 ALLEGRO ASSAI. **ST. MATTHEW'S. C. M.** M # Dr. Croft. *The original Composition.*



MENO ALLEGRO. **ST. MATTHEW'S. Second Stanza.** M b Each Stanza may be used separately.



WALLINGSFORD. C. M.

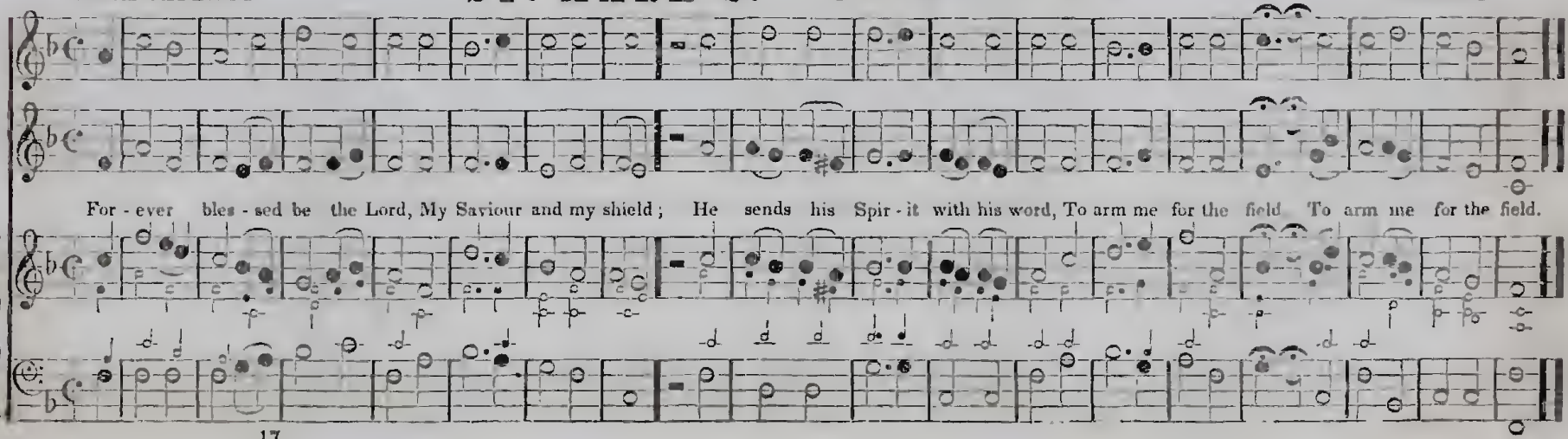


ALLEGRO.
ALLA CAPELLA.

ST. MARK'S. C. M.

M #

Twining.

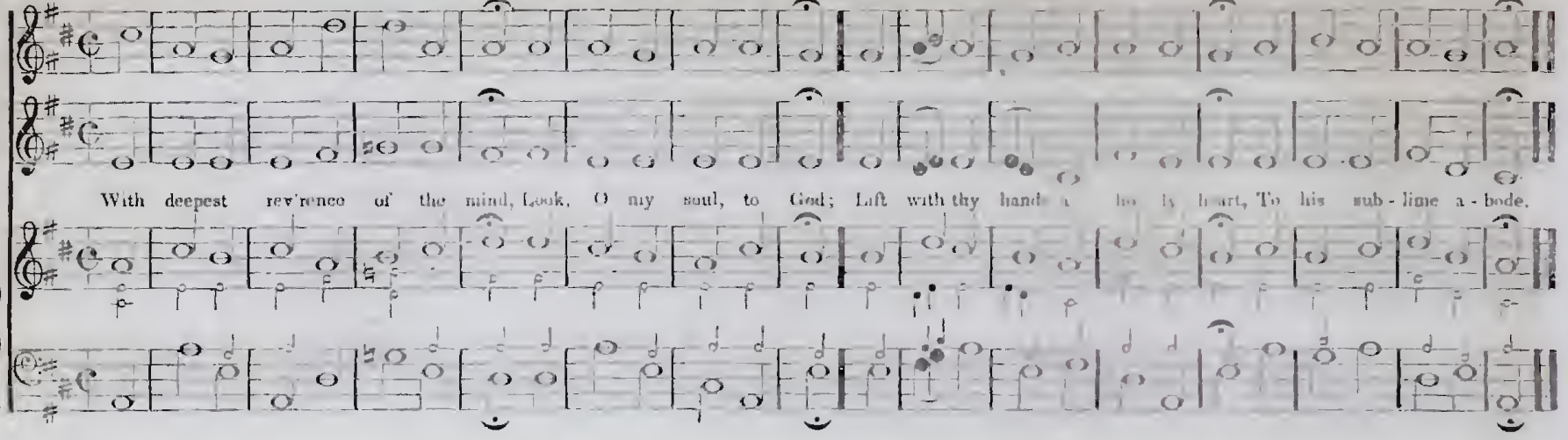


CHORAL.

CANTERBURY. C. M.

M #

Ravenscroft.

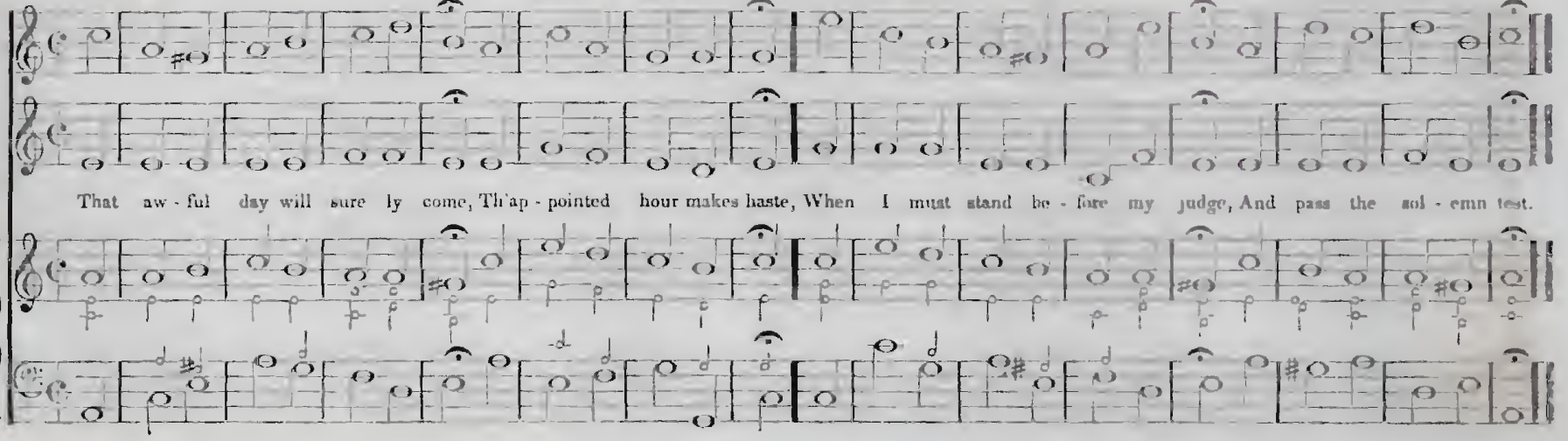


CHORAL.

WINDSOR. C. M.

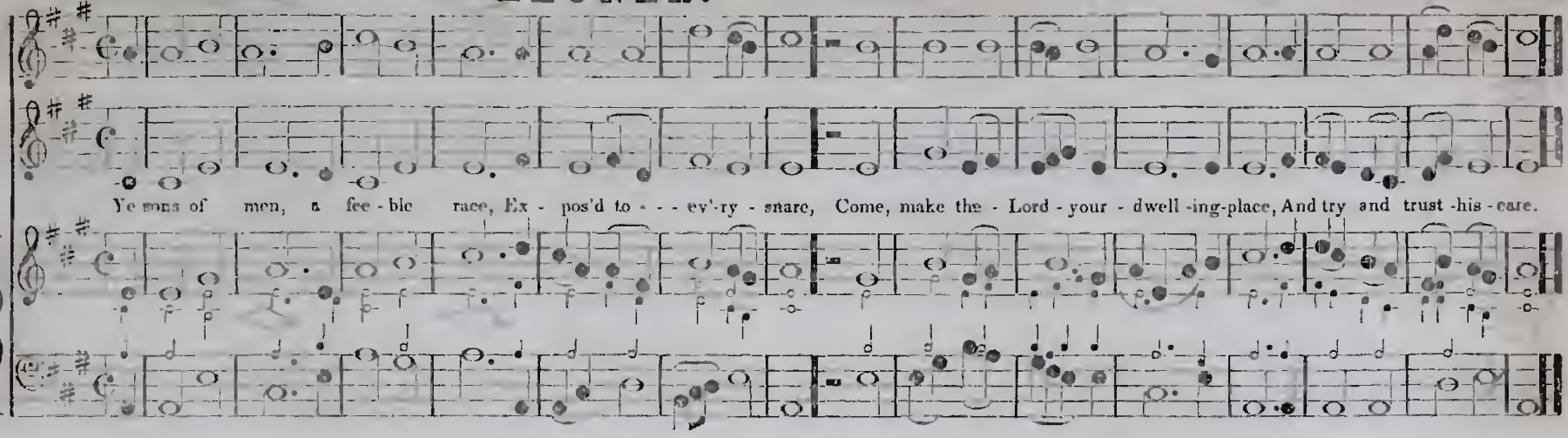
M b

G. Kirby.



ALLEGRO ASSAI.

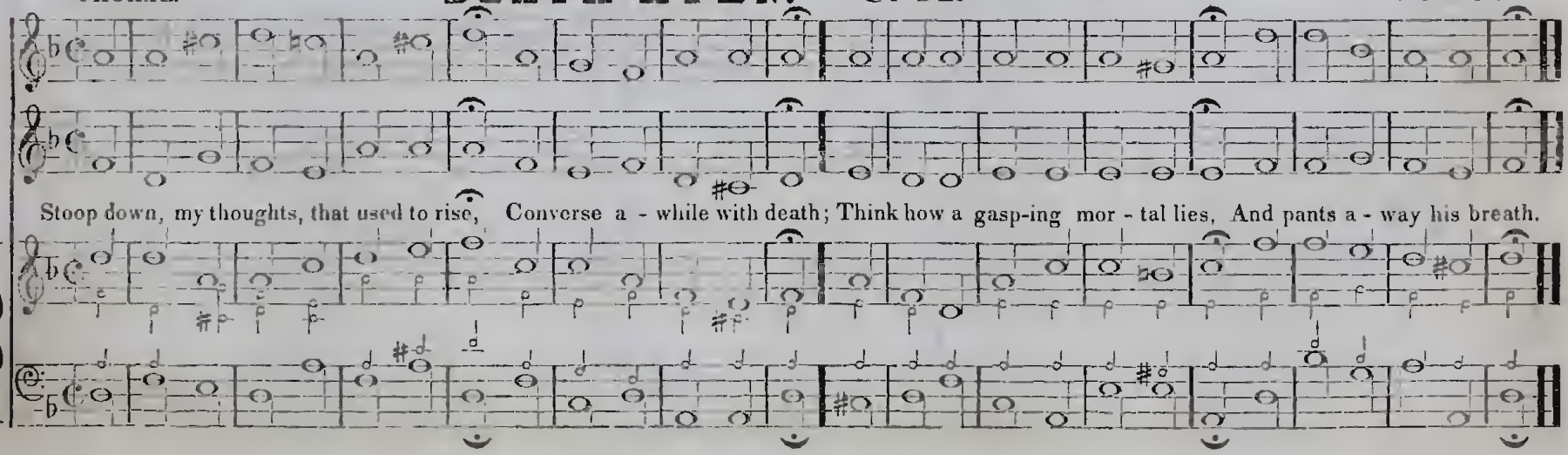
ZEUNER. C. M. M



CHORAL.

DEATH HYMN. C. M. M b

I. Harrod.

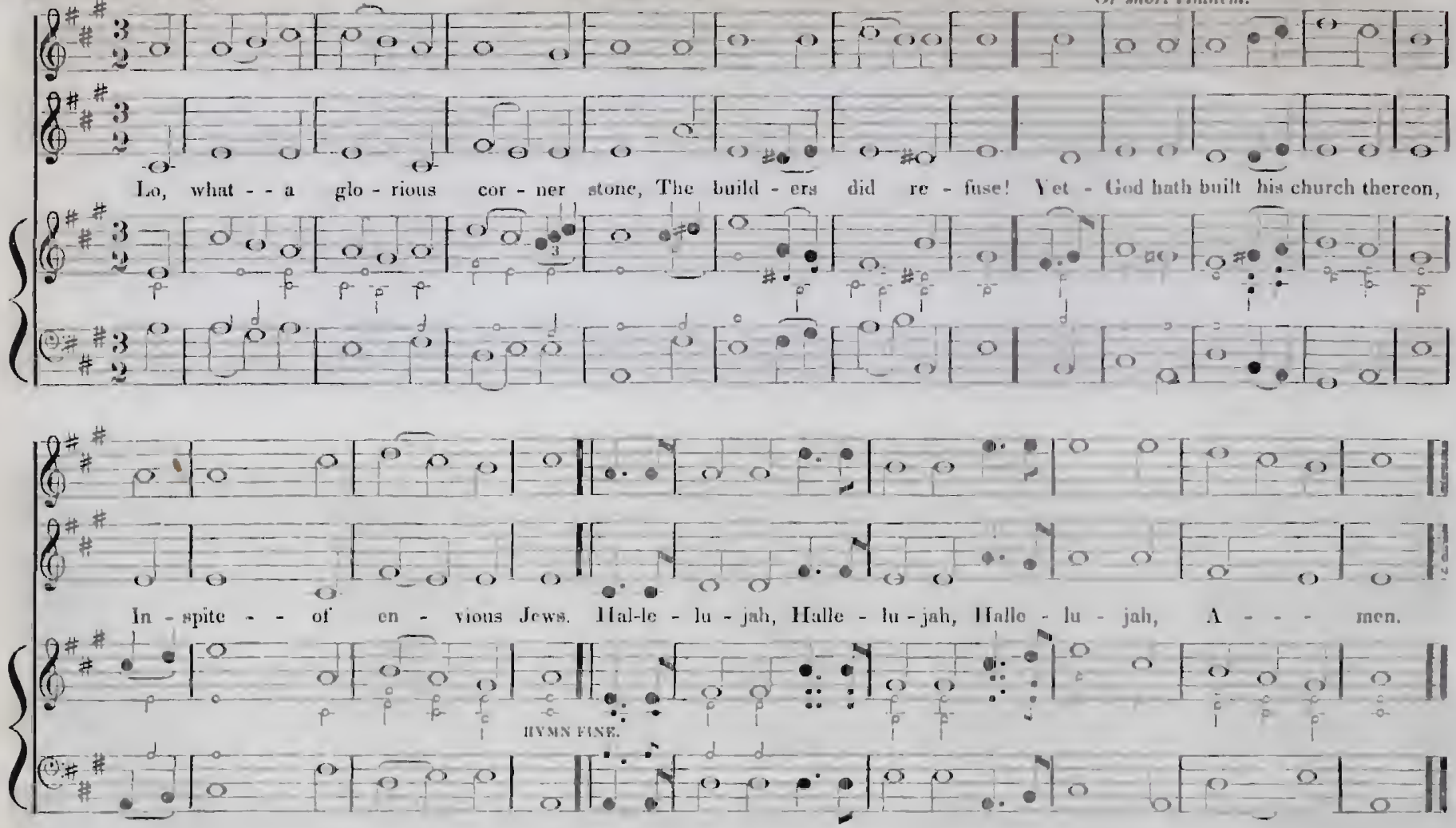


ALLEGRO

STADT.* C. M. M

Hymn.
Or short Anthem.

J. Burney.

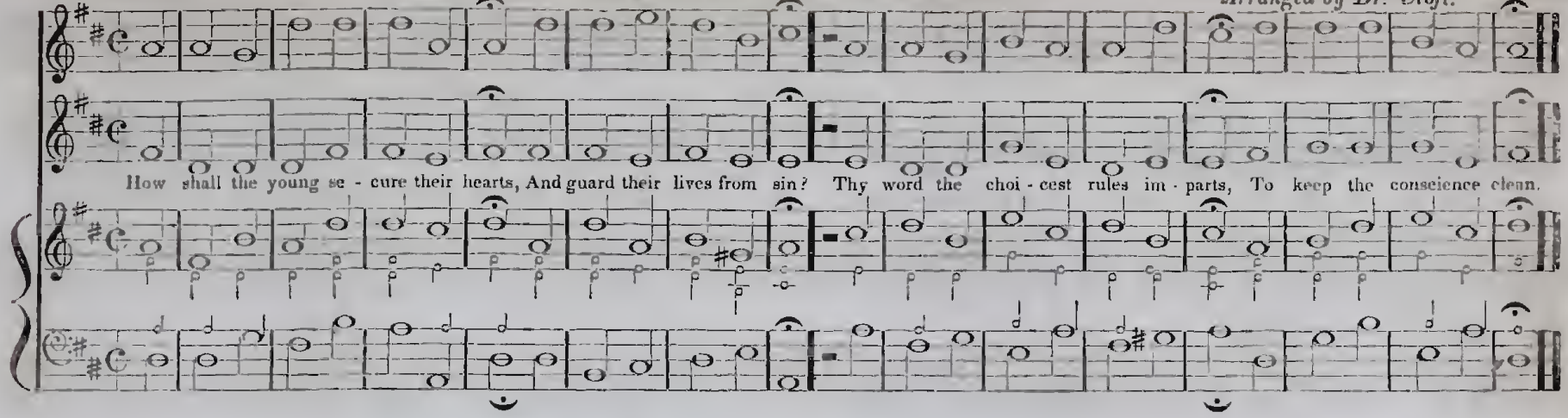


* *The hallelujah to be sung to the last verse set to this tune—and to the last verse of a hymn where the subject of the words renders it proper*

CHORAL.

ST. ANN'S. C. M. M

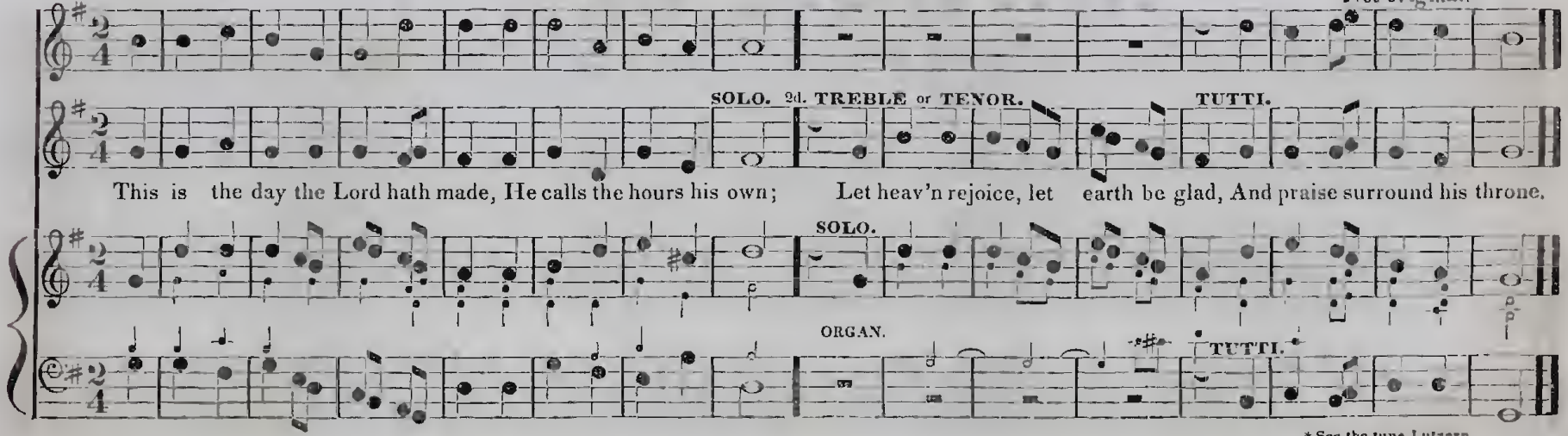
German Choral.
Arranged by Dr. Croft.



UN POCO ALLEGRO.

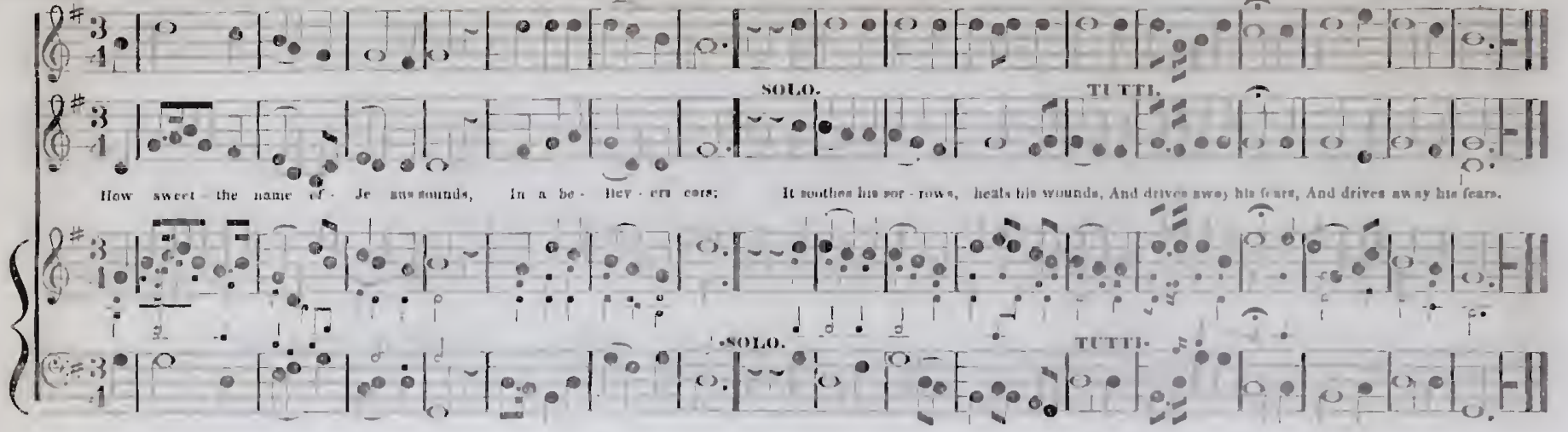
BRAY. C. M. M

A. Williams Coll.
*Not original.**

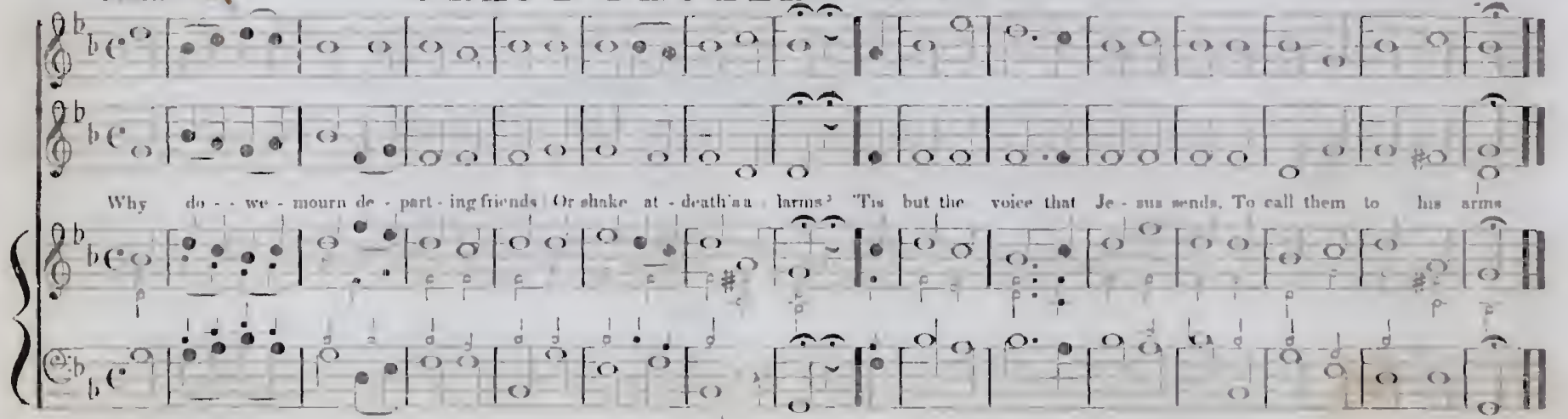


* See the tune Lutzern.

134 ALLEGRETTO MODERATO. **PICKERING. C. M.** M #



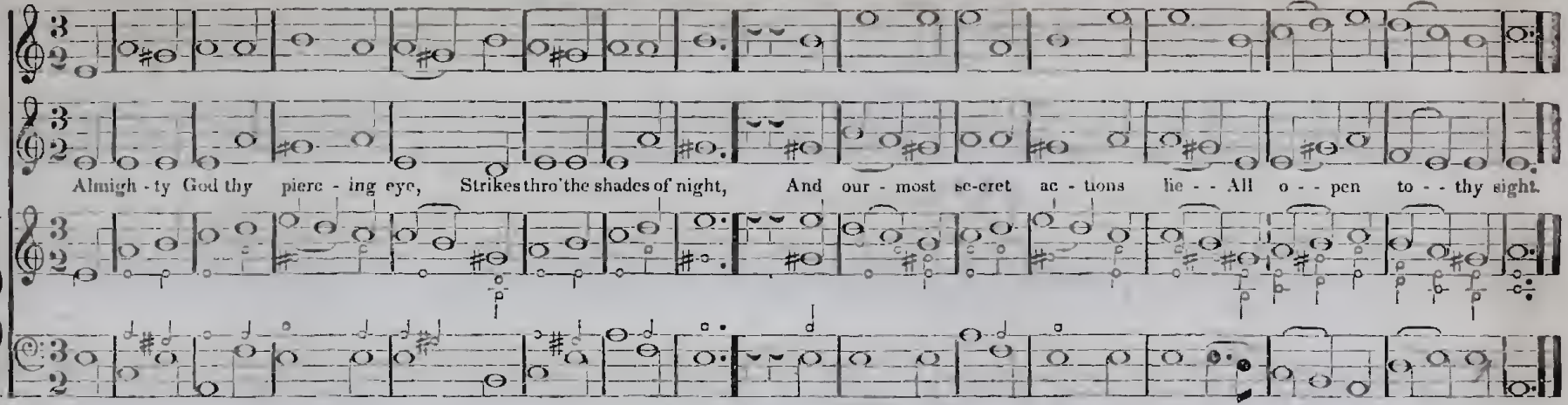
LAMENTOSO. **GRANDFATHER. C. M.** M b



ALLO MODERATO.

PURCELL. C. M.

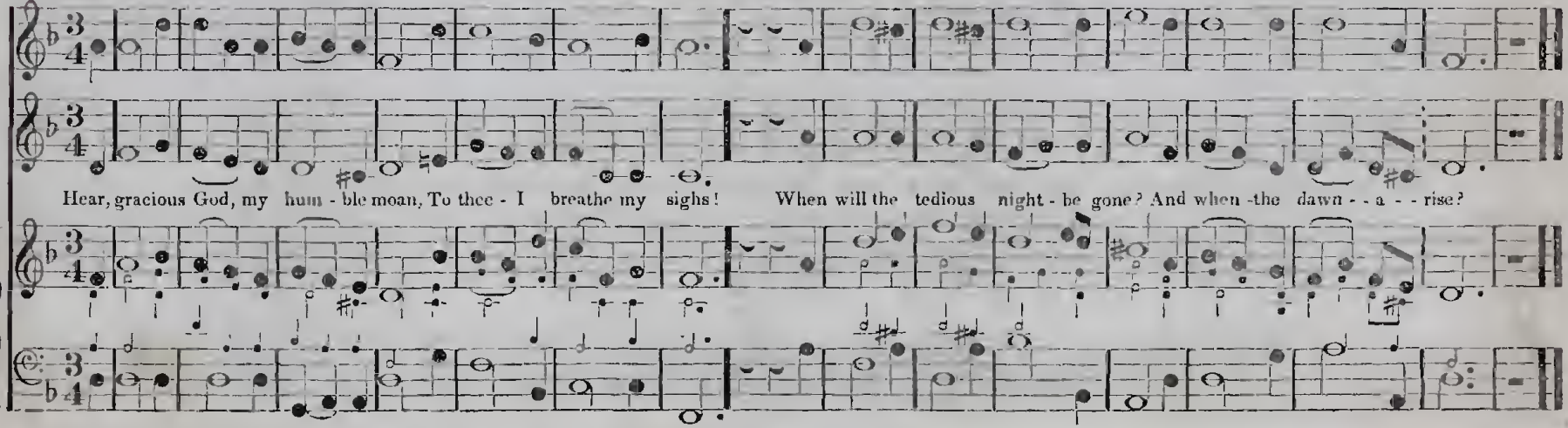
M b



LAMENTOSO.

FAST-DAY. C. M.

M b

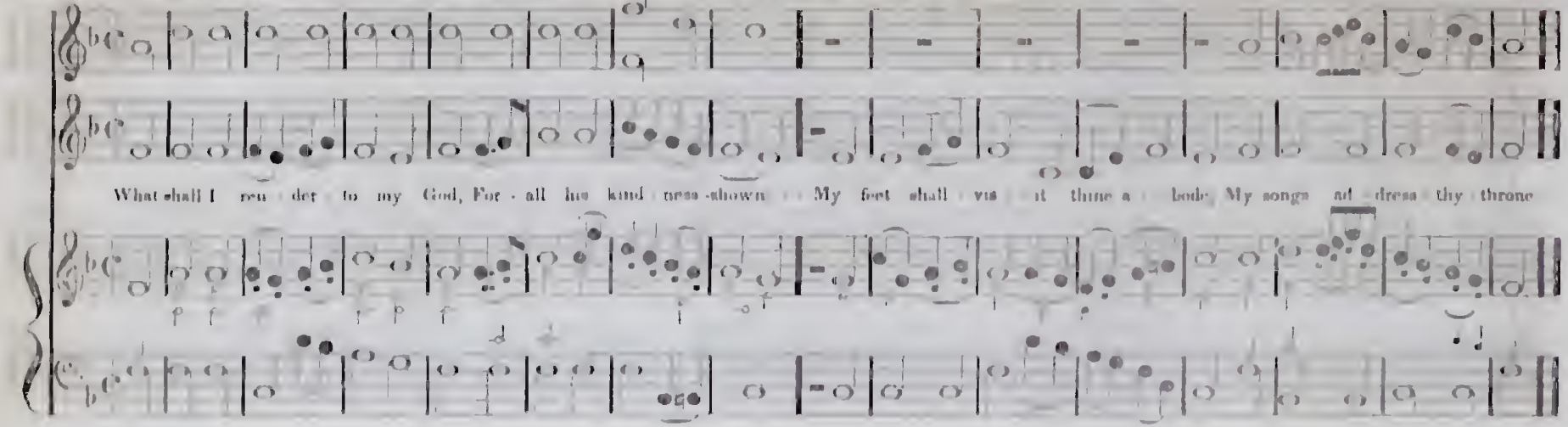


136 ALLEGRO ASSAI

CLARENDON. C. M.

M #

Isaac Tucker.

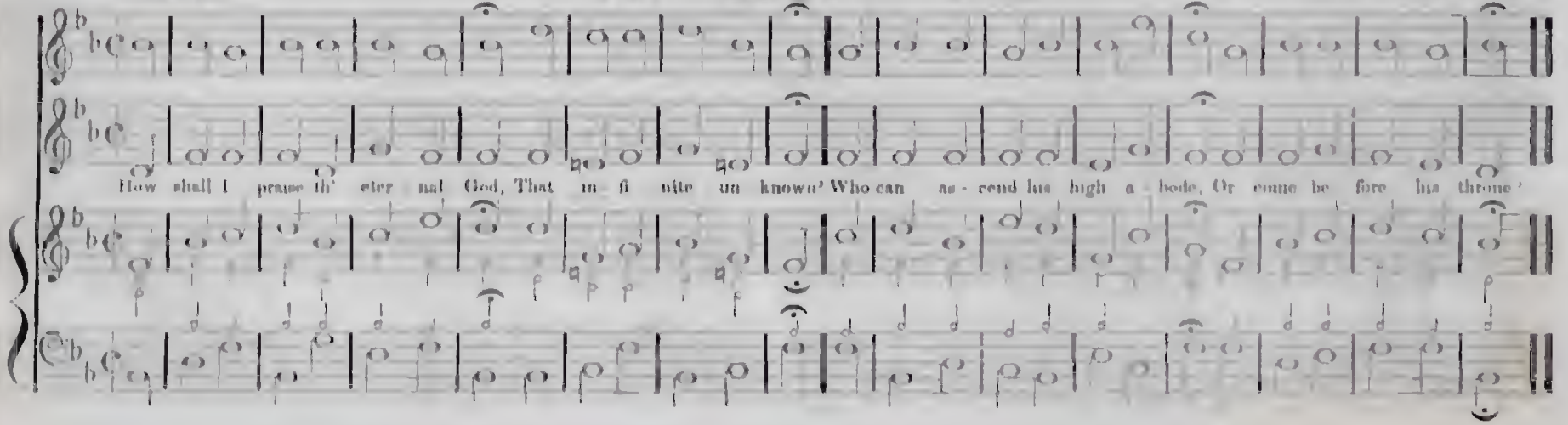


CHORAL.

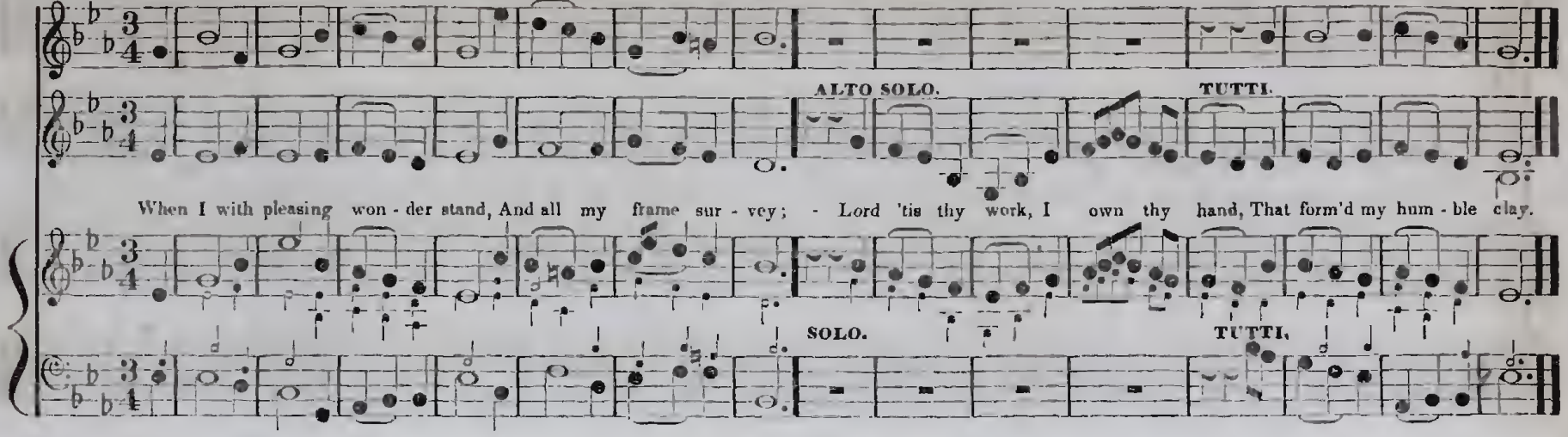
ST. JAMES'. C. M.

M #

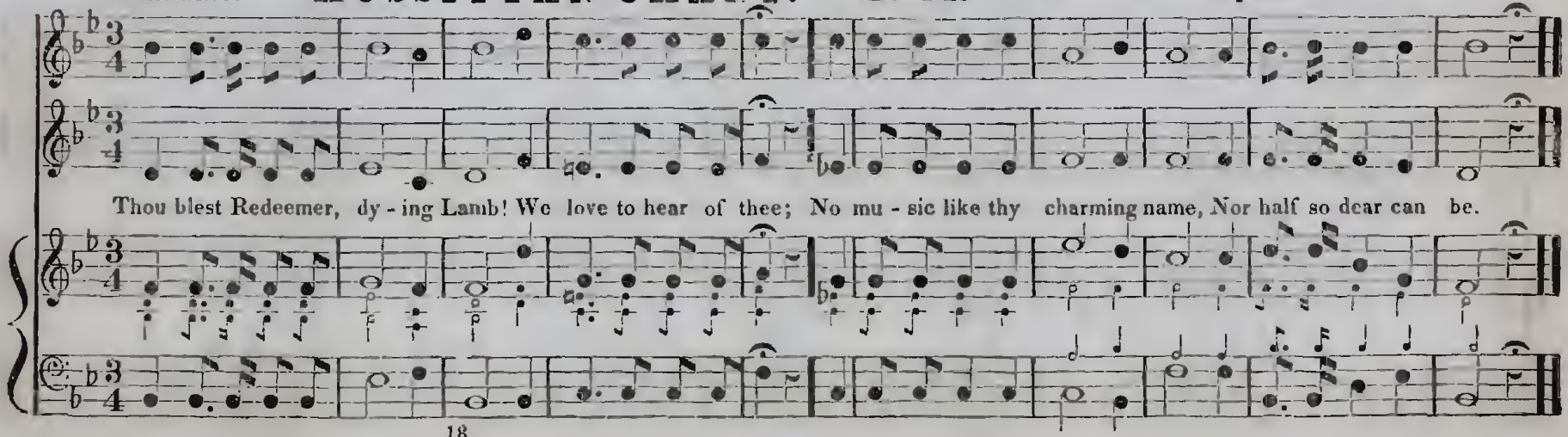
R. Cowteville.



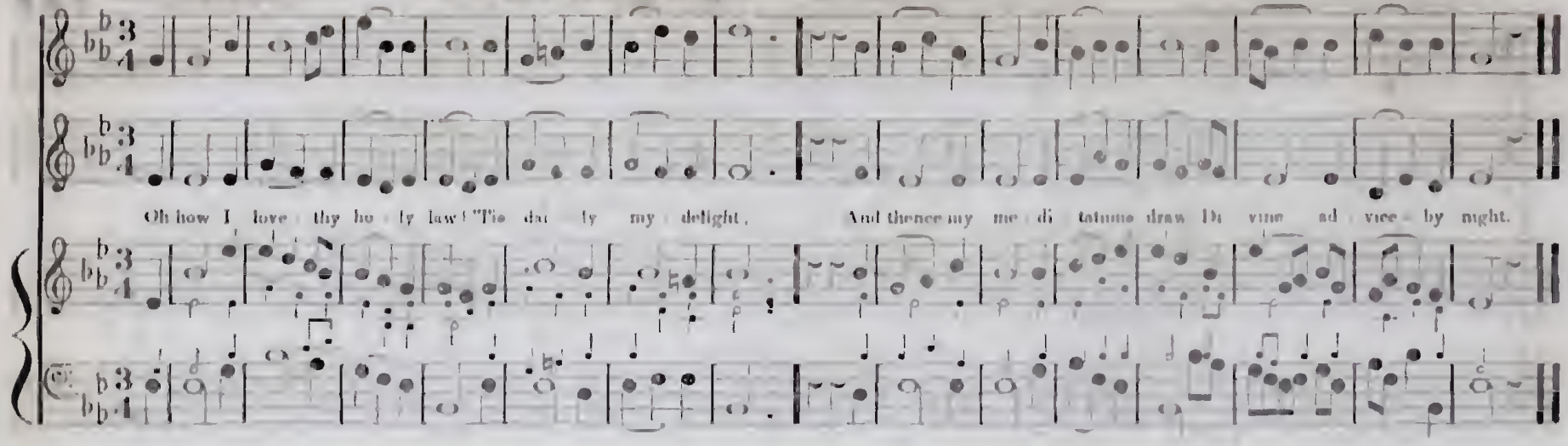
ALLEGRETTO MODERATO. **LIVERPOOL.** C. M. M # Dr. Wainwright.



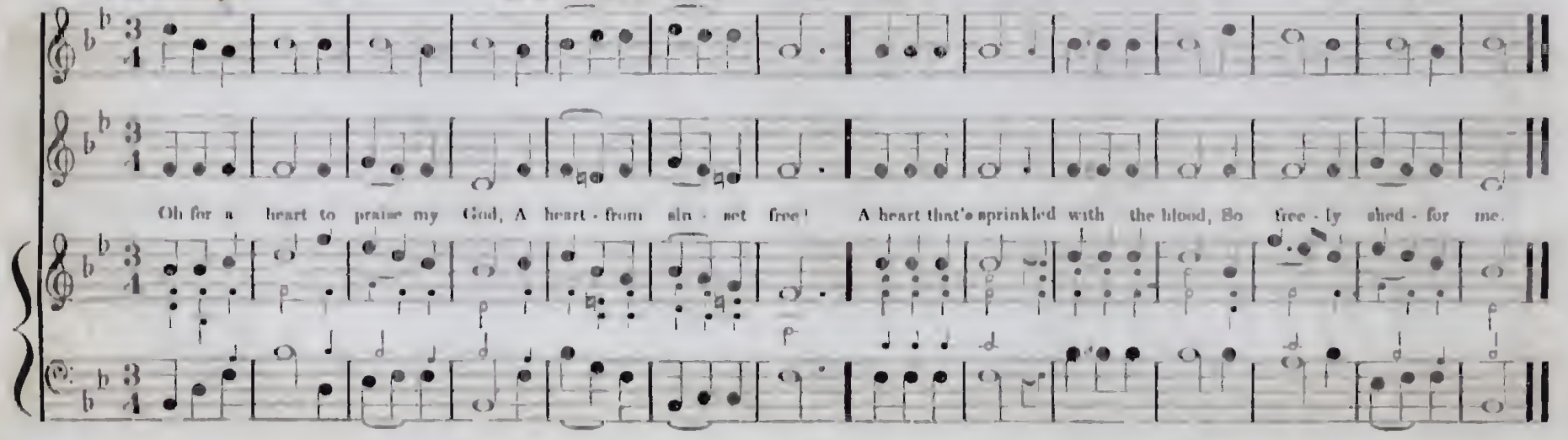
ANDANTINO. **HUSSITTAN CHANT.** C. M. M # Hymn Chant.



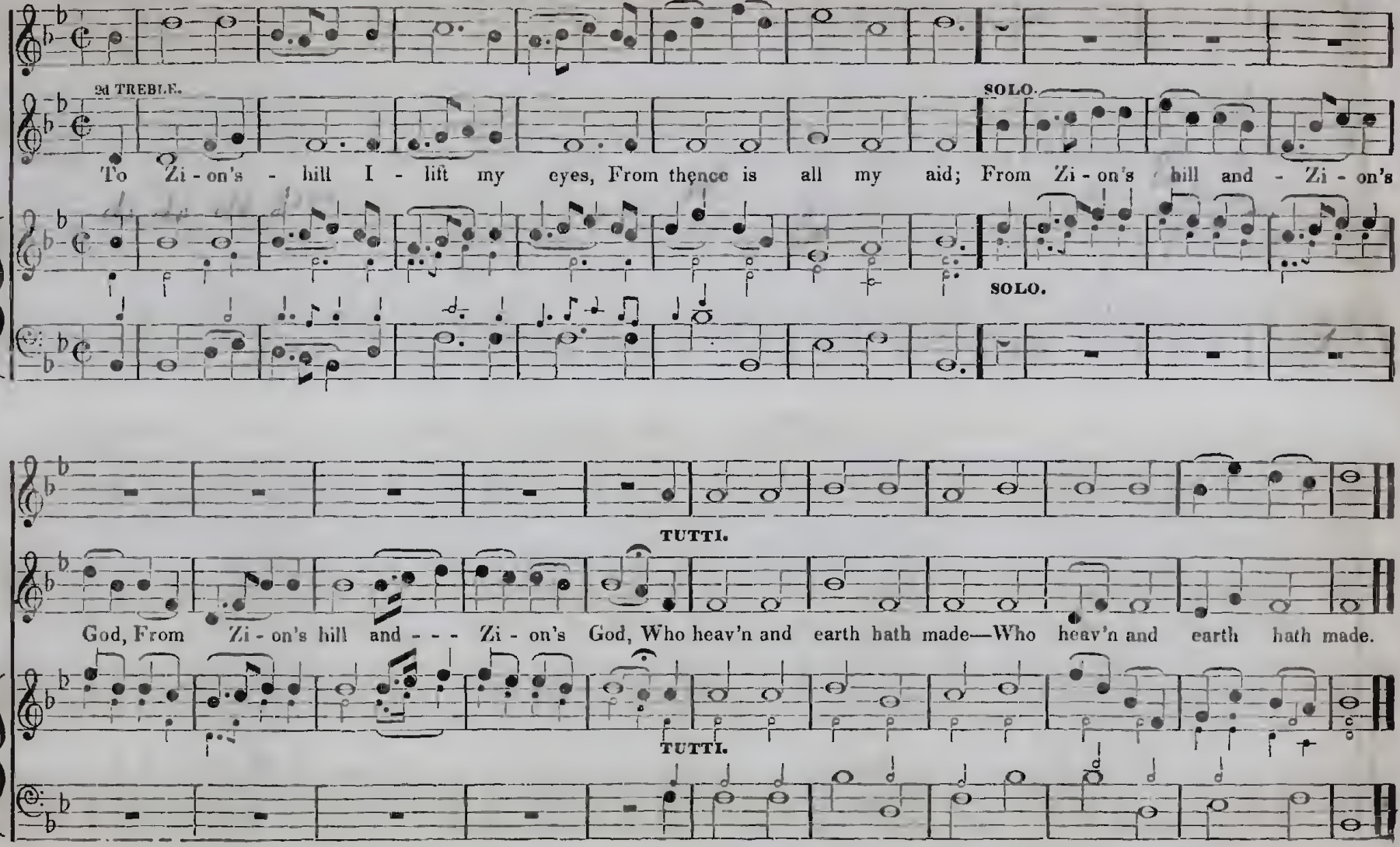
138 ALLO MODERATO. **ABRIDGE. C. M.** M # J. Smith.



ALLEGRETTO. **ABUNDEL. C. M.** M # A. William's Coll.



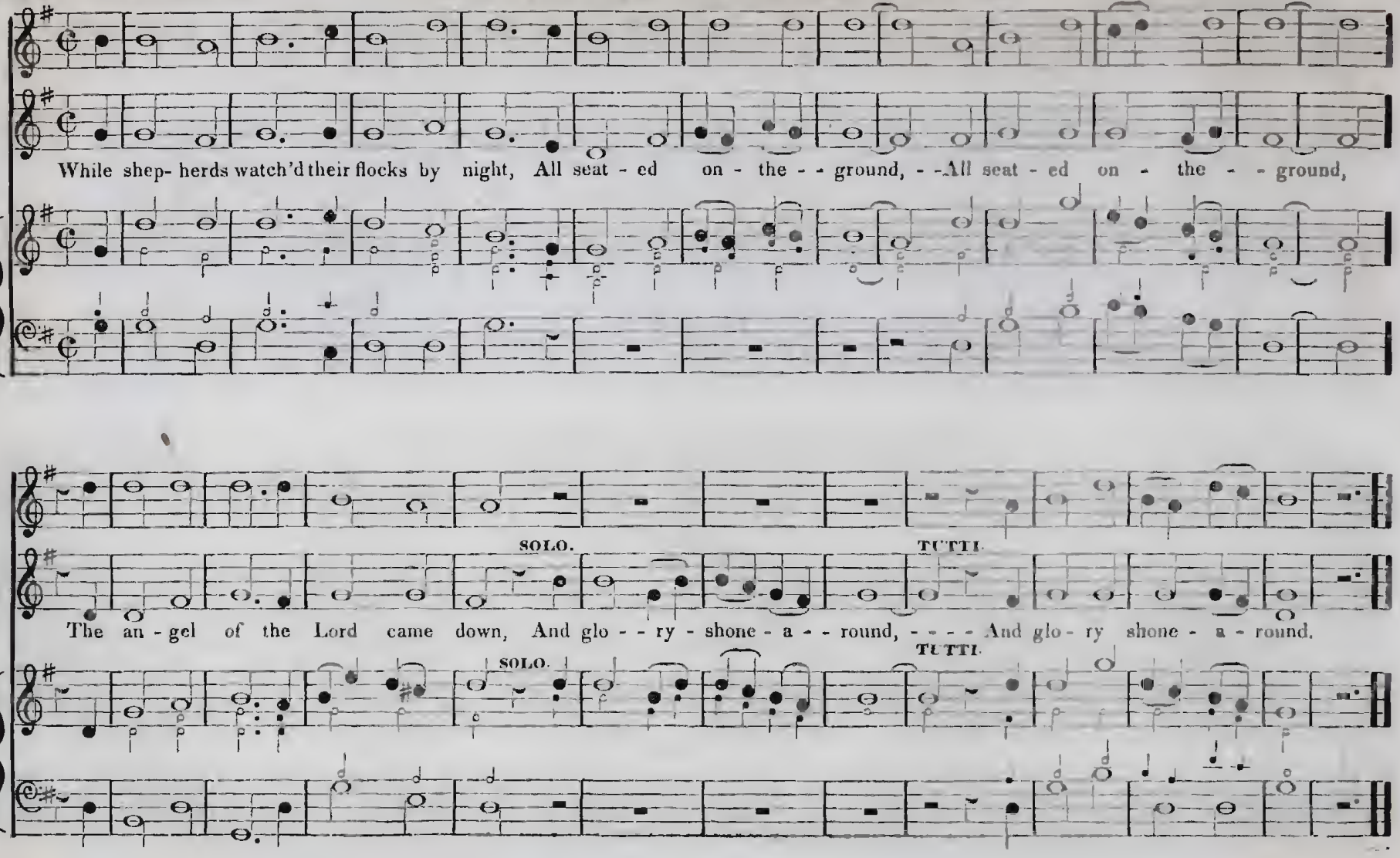
CLIFFORD, C. M. M



ALLEGRO VIVACE.

BRISTOL, or Bethlehem. C. M.

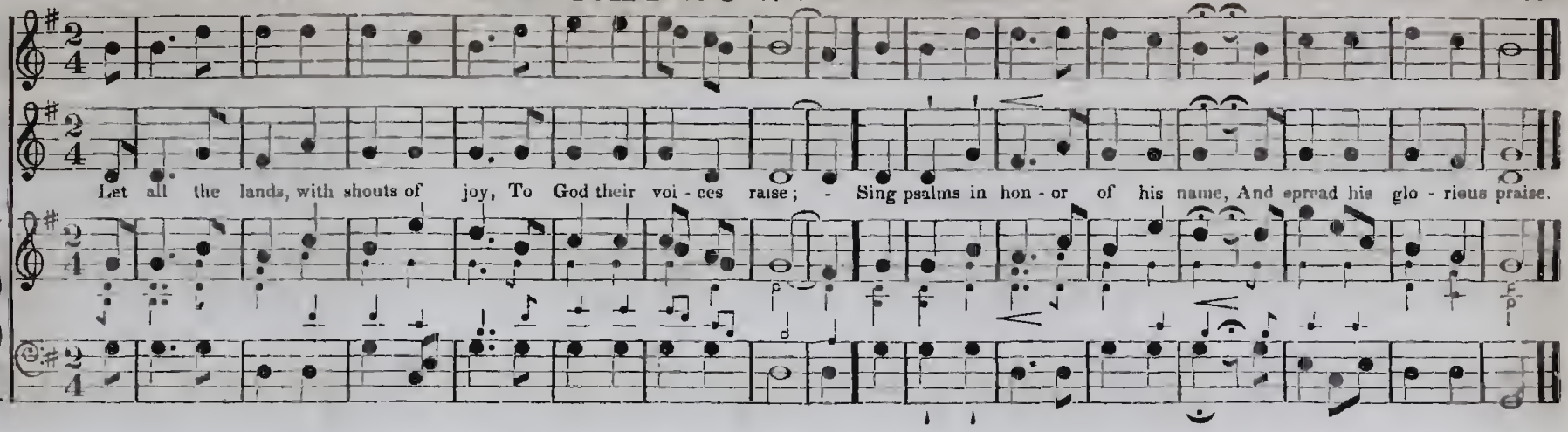
M #



UN POCO ALLEGRETTO.

NEW MARLOW. C. M.

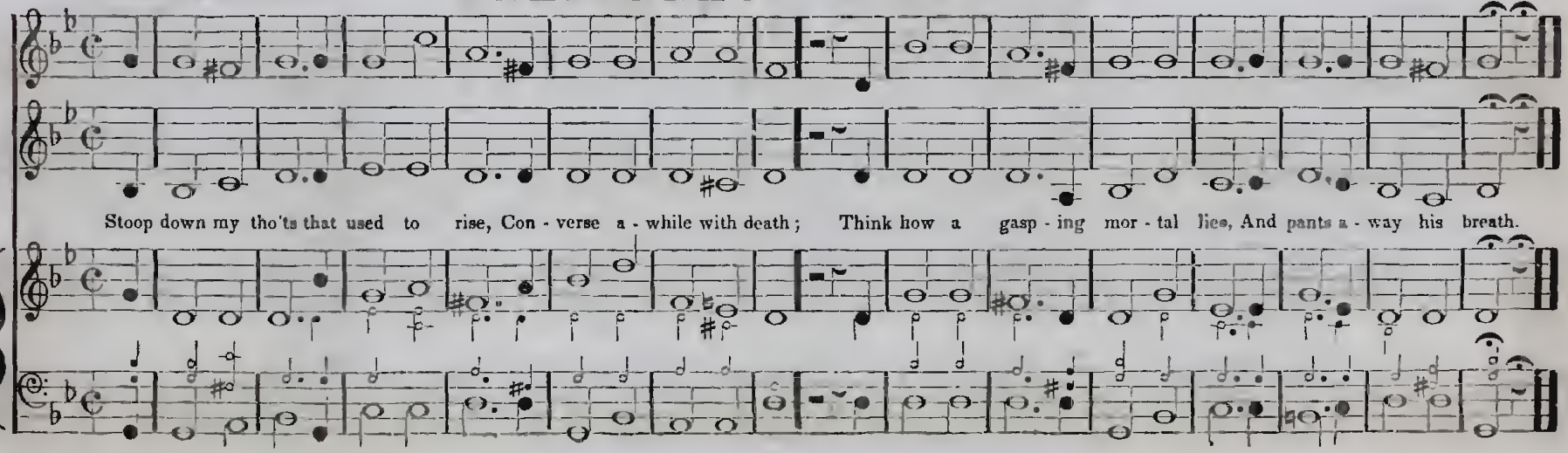
M #



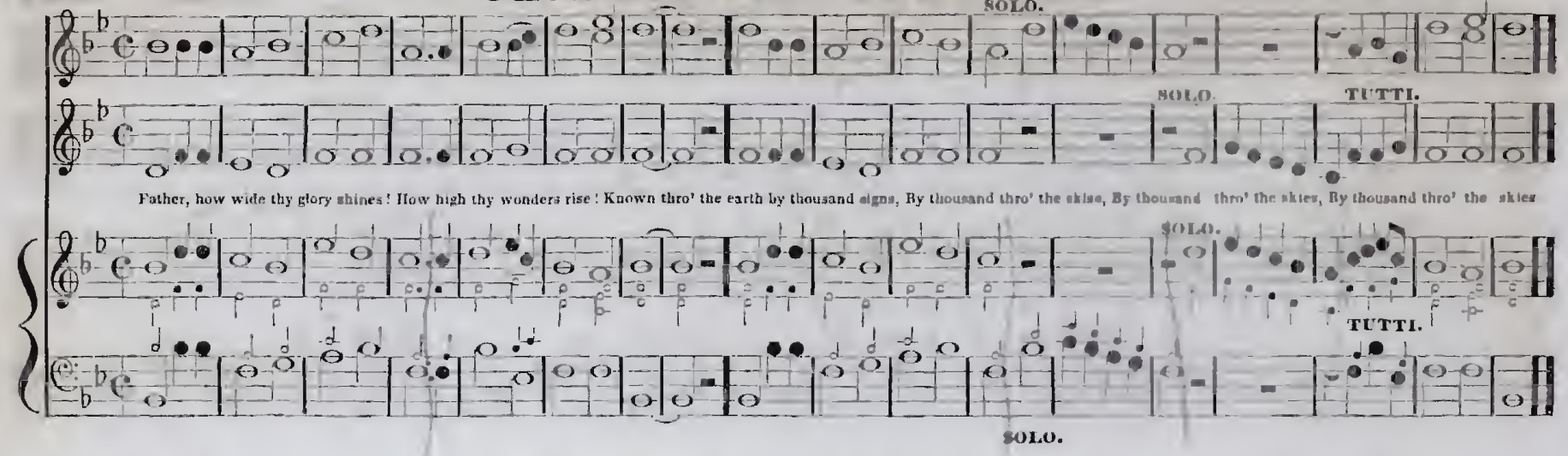
ALLEGRO MODERATO.

CRAEFENAU. C. M.

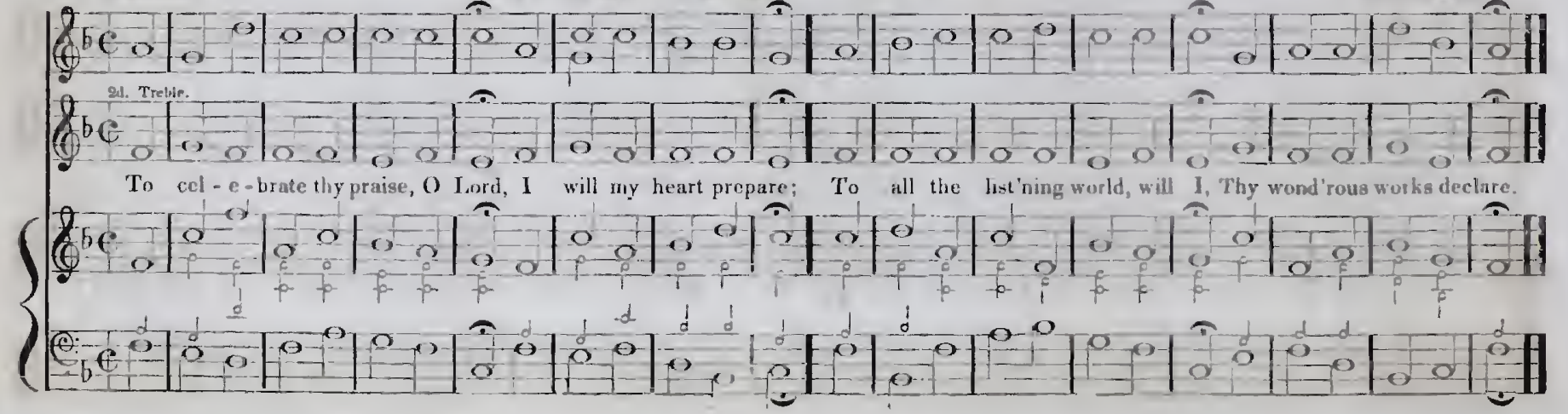
M b



142 ALLEGRO. **CAMBRIDGE. C. M.** M # Dr. Randall.



CHORAL. **ST. DAVID'S. C. M.** M # Ravenscroft.

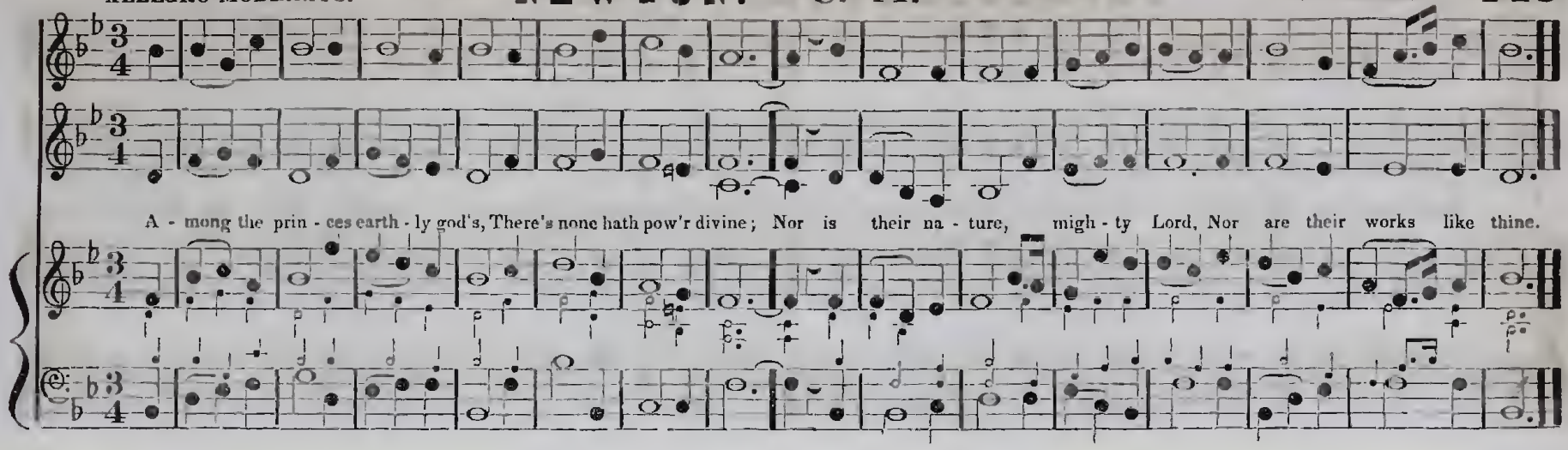


ALLEGRO MODERATO.

NEWTON. C. M.

M #

T. Jackson.

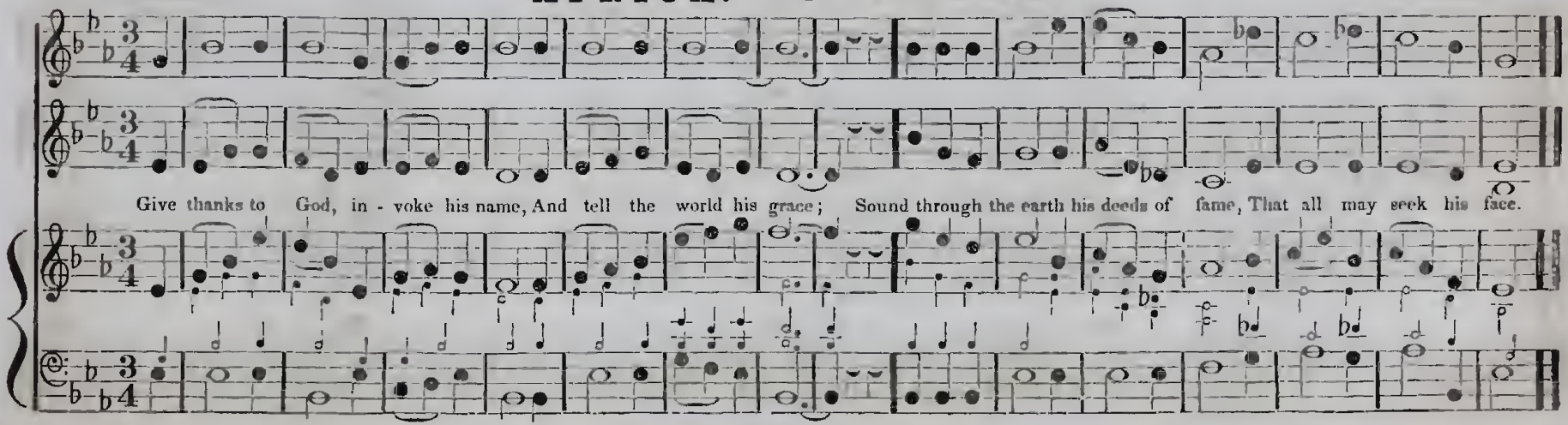


ALLEGRETTO.

AFRICA. C. M.

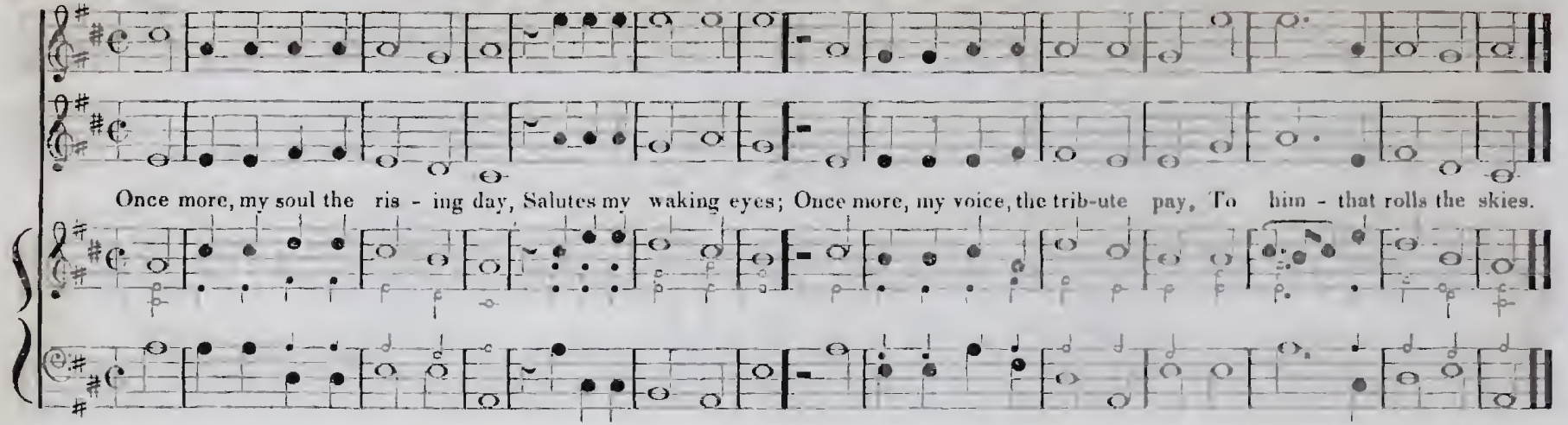
M #

W. Billings.



ALLEGRO.

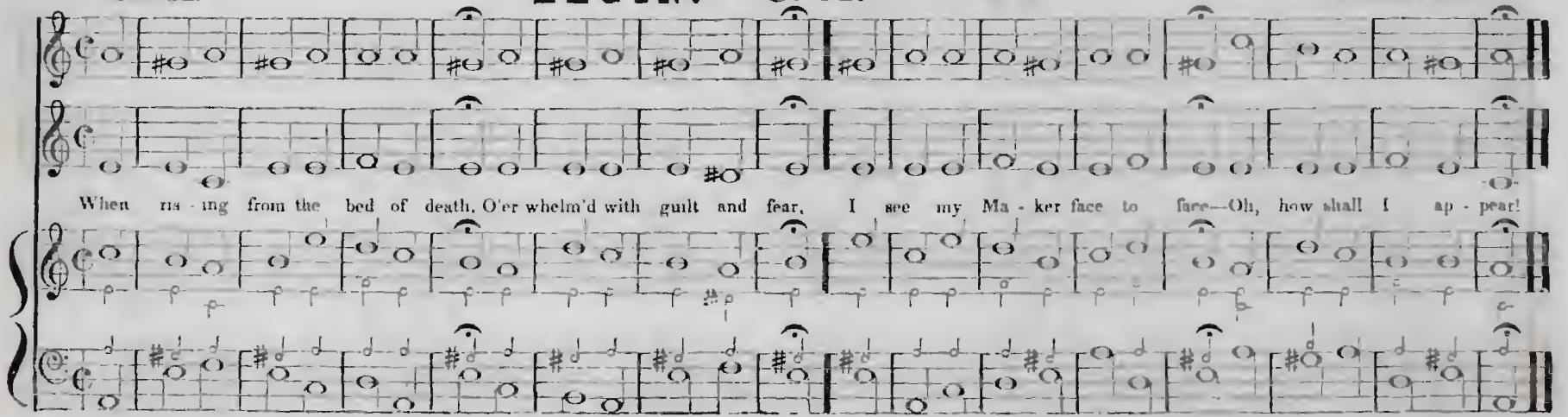
PETERBOROUGH. C. M. M ♯



CHORAL.

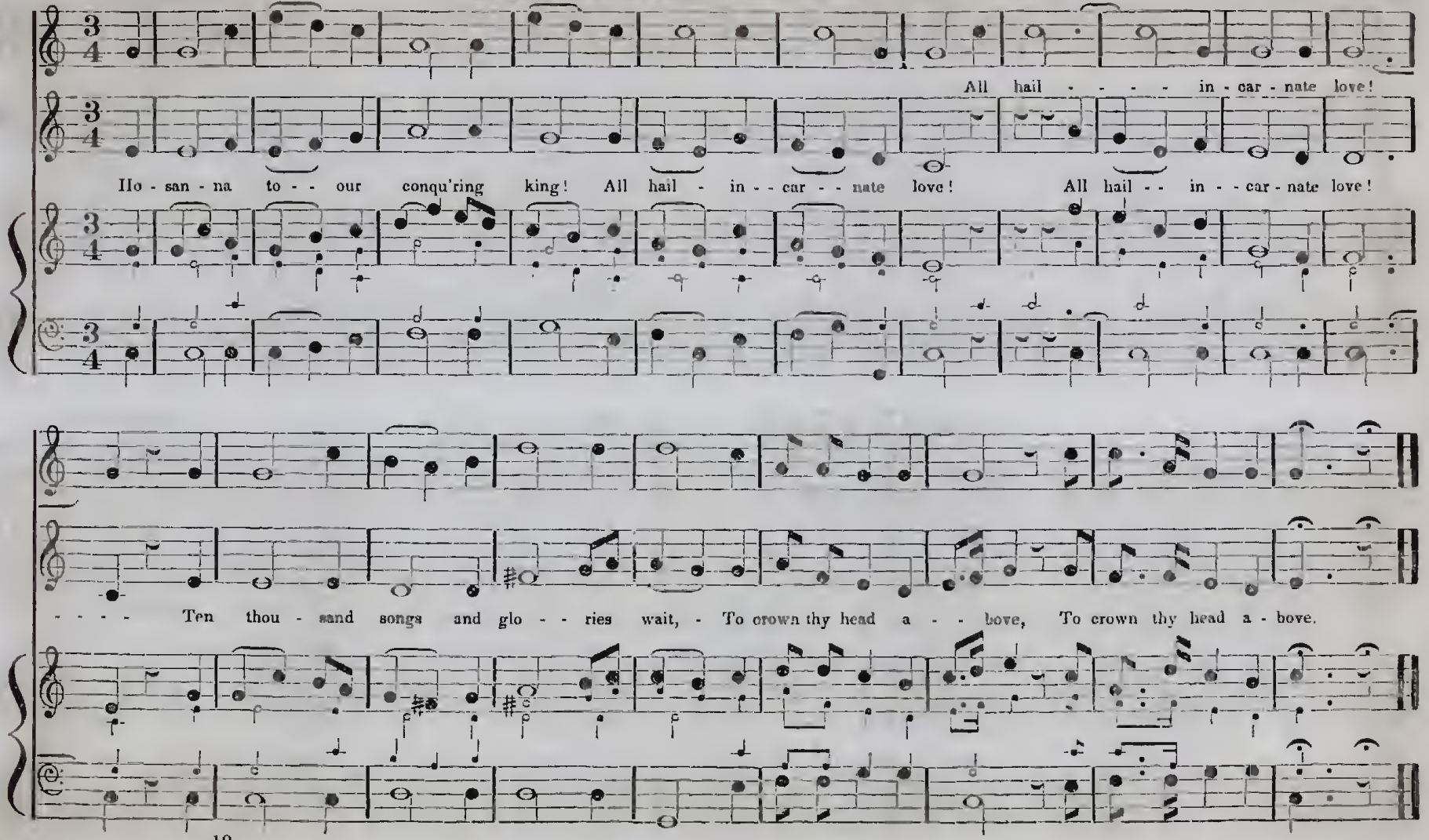
ELGIN. C. M. M ♭

German Choral.



ALLEGRETTO.

HOSANNA. C. M. M

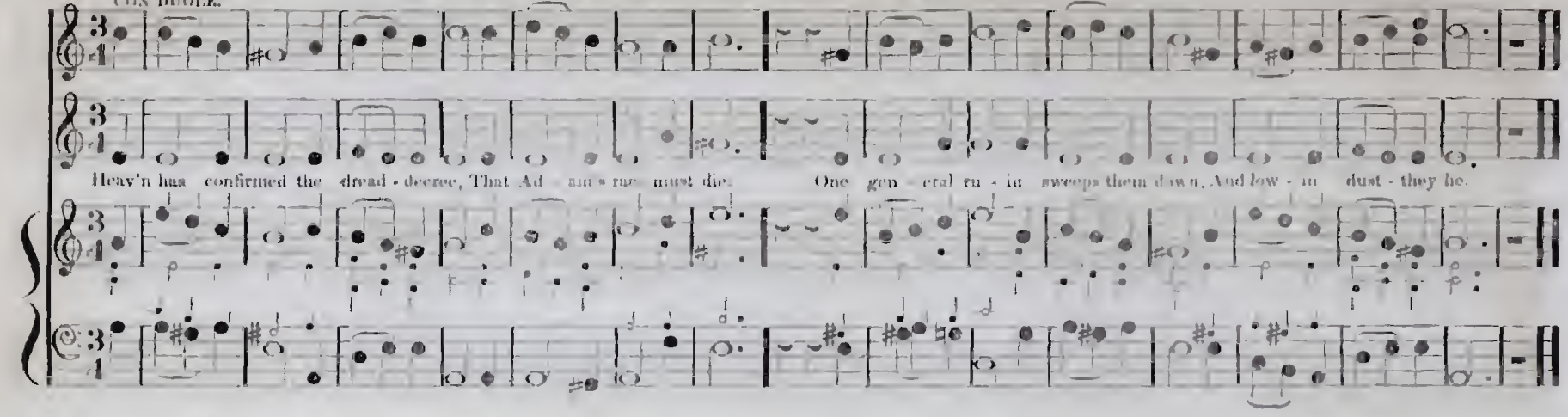


ALLEGRETTO CON DUOLE.

OLD BROMSGROVE. C. M.

M b

W. Knapp.

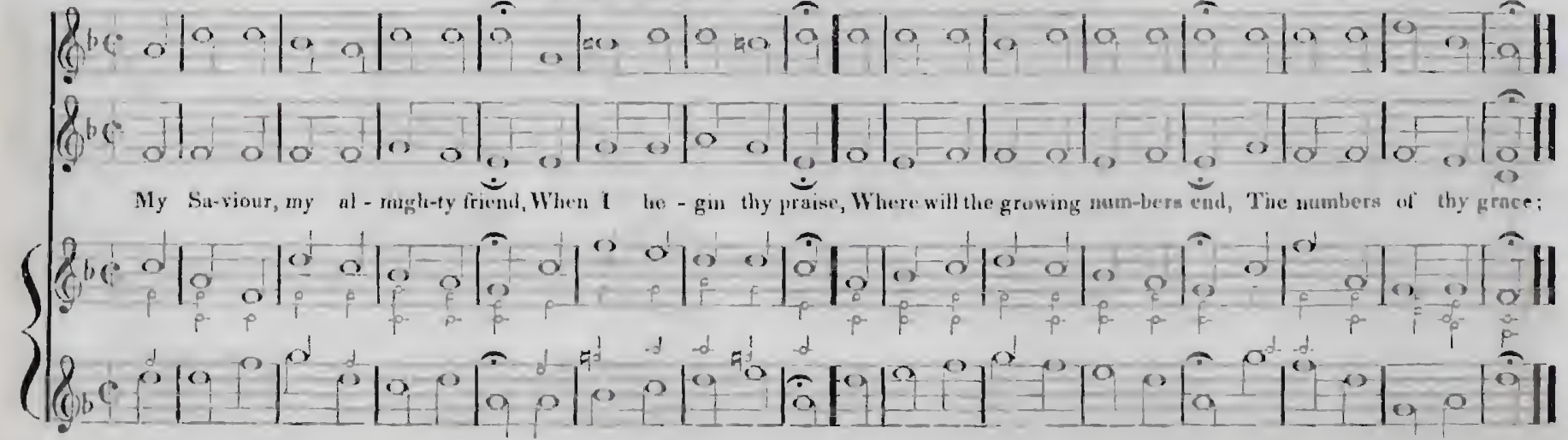


CHORAL.

BEDFORD. C. M.

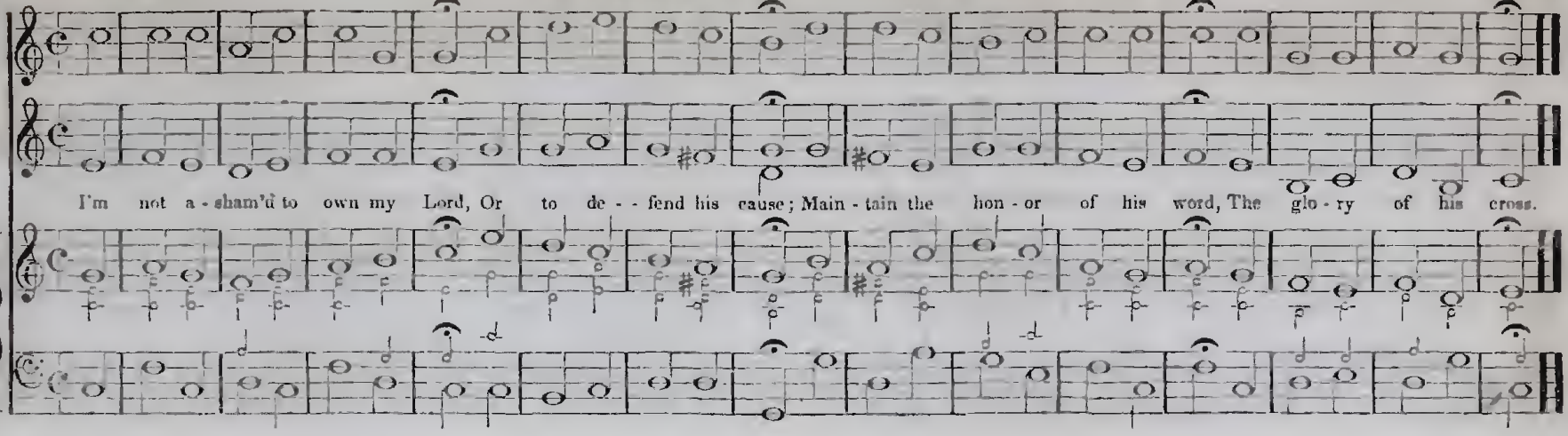
M #

German Choral.



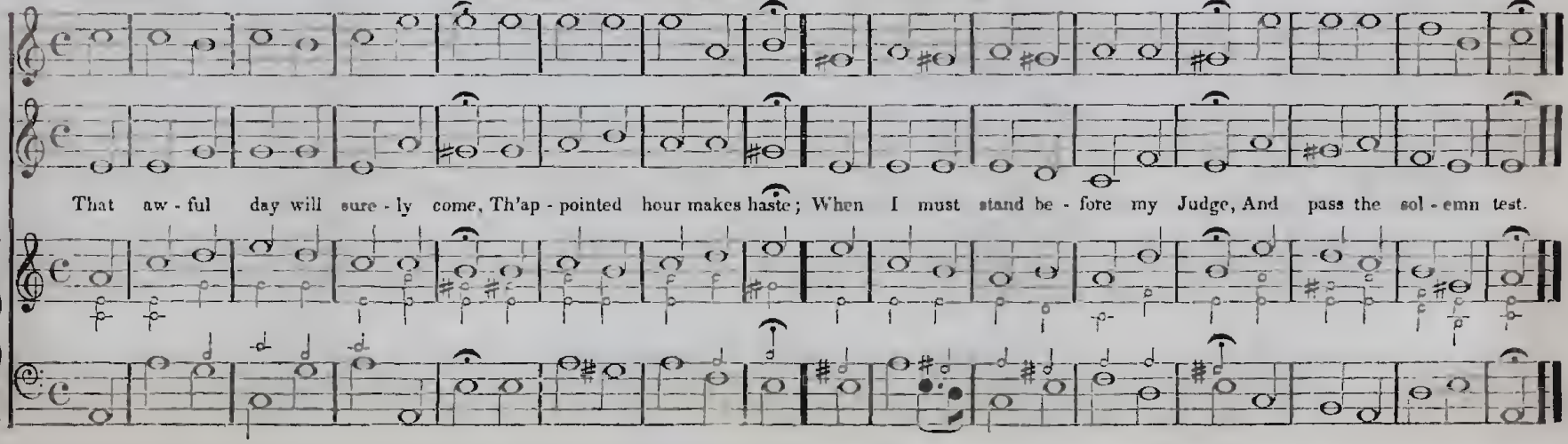
CHORAL.

KING. C. M. M

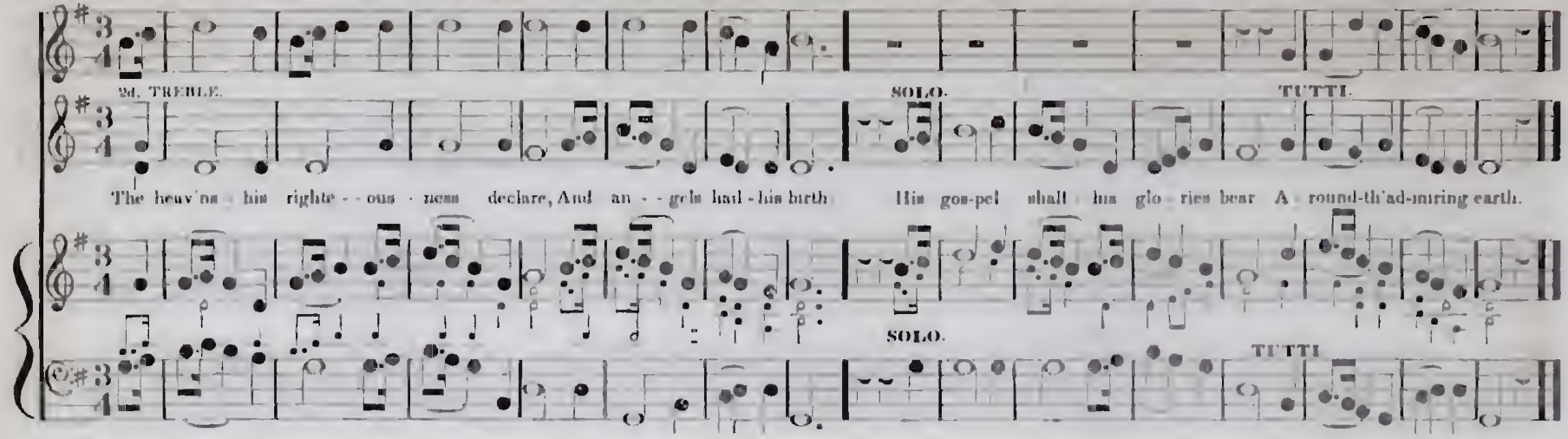


CHORAL.

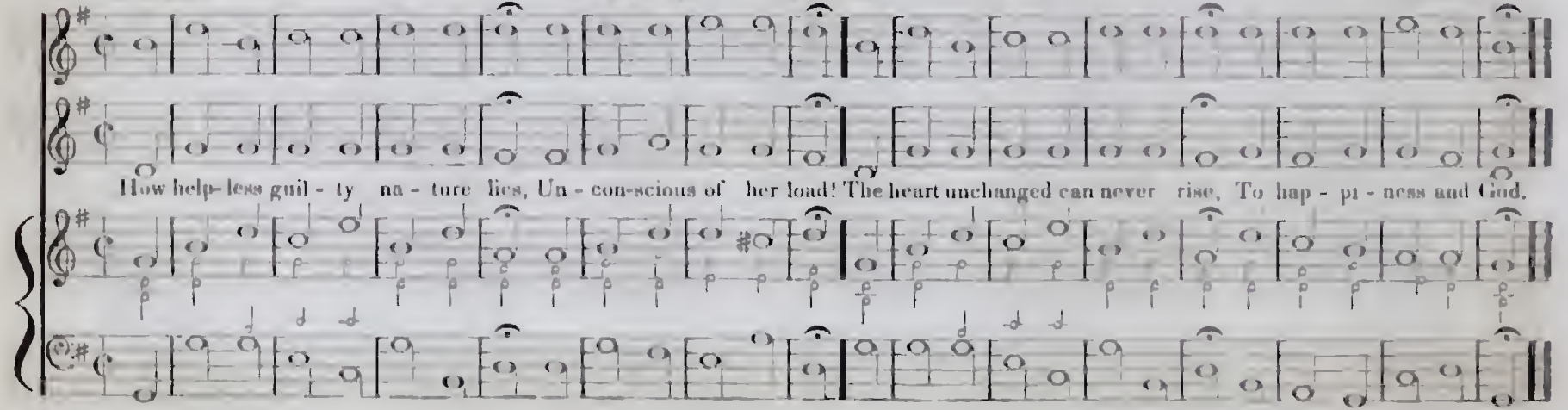
COLESHILL. C. M. M b



148 ALLEGRETTO. **ST. MARTIN'S. C. M.** M # W. Tansur.



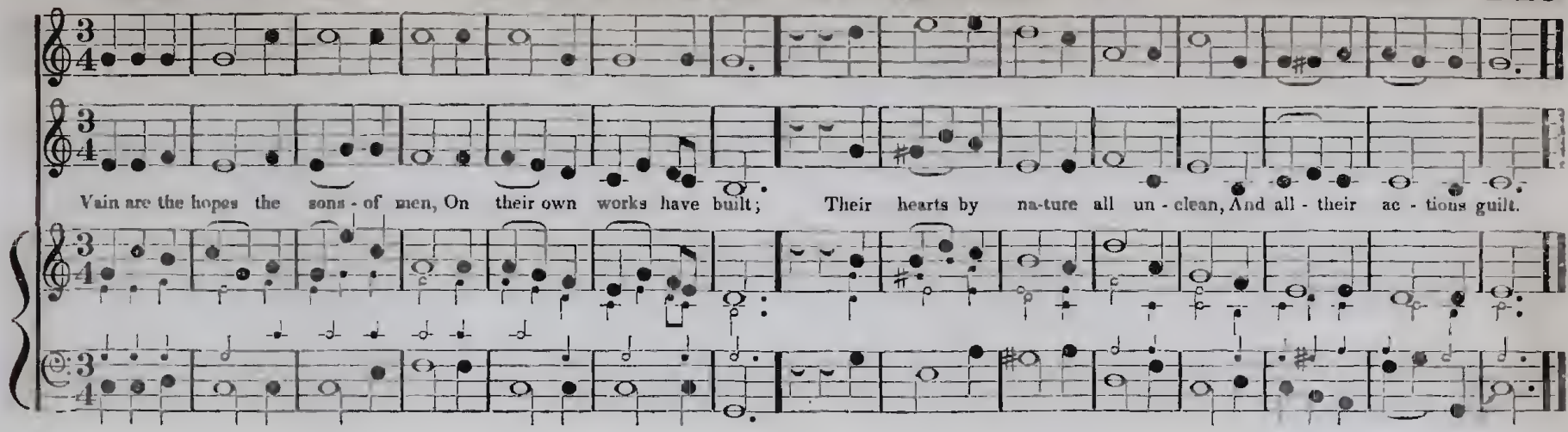
CHORAL. **YORK. C. M.** M # I. Milton.



ALLEGRETTO MODERATO.

KROYWEN. C. M.

M #

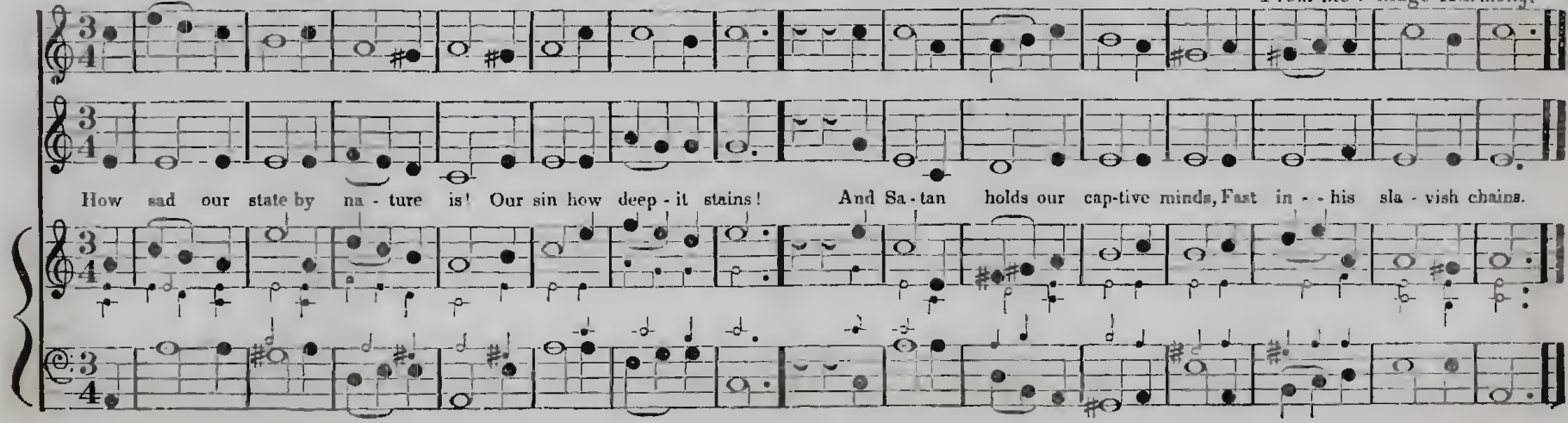


ALLEGRETTO MODERATO.

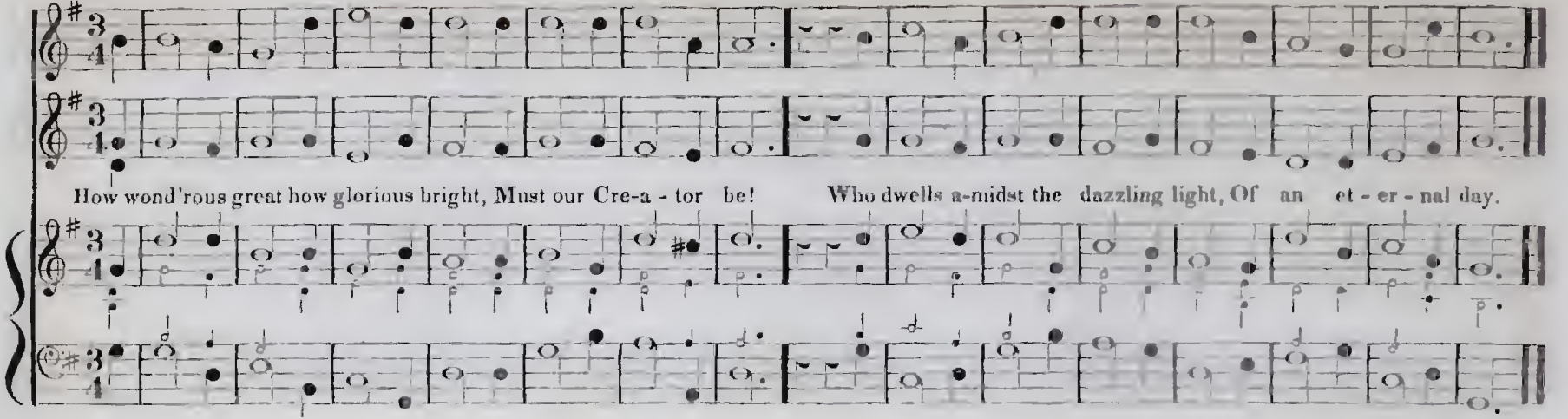
BUCKINGHAM. C. M.

M ♭

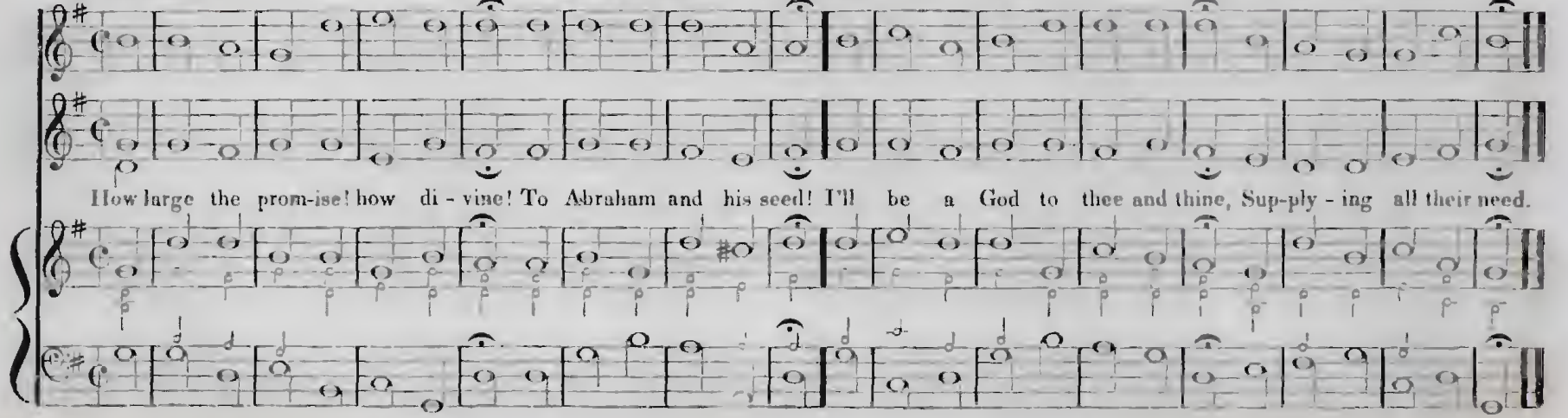
Dr. Burney.
From the Village Harmony.



150 ALLEGRO MODERATO. **MEAR. C. M.** M #

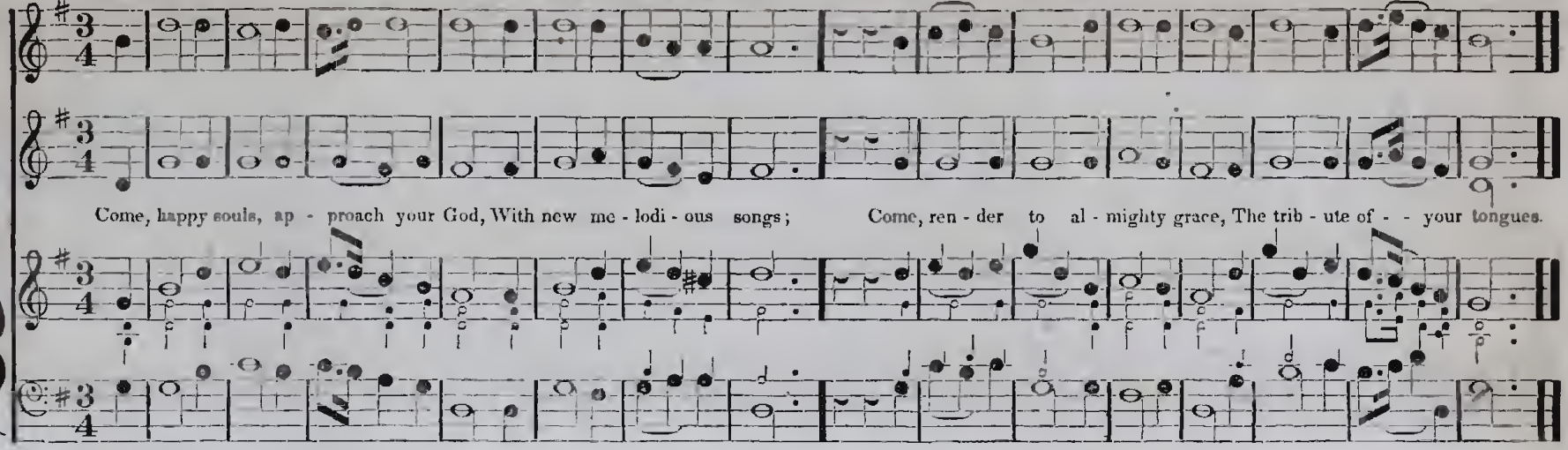


CHORAL. **MEAR. C. M.** M # *Old Choral Style.*



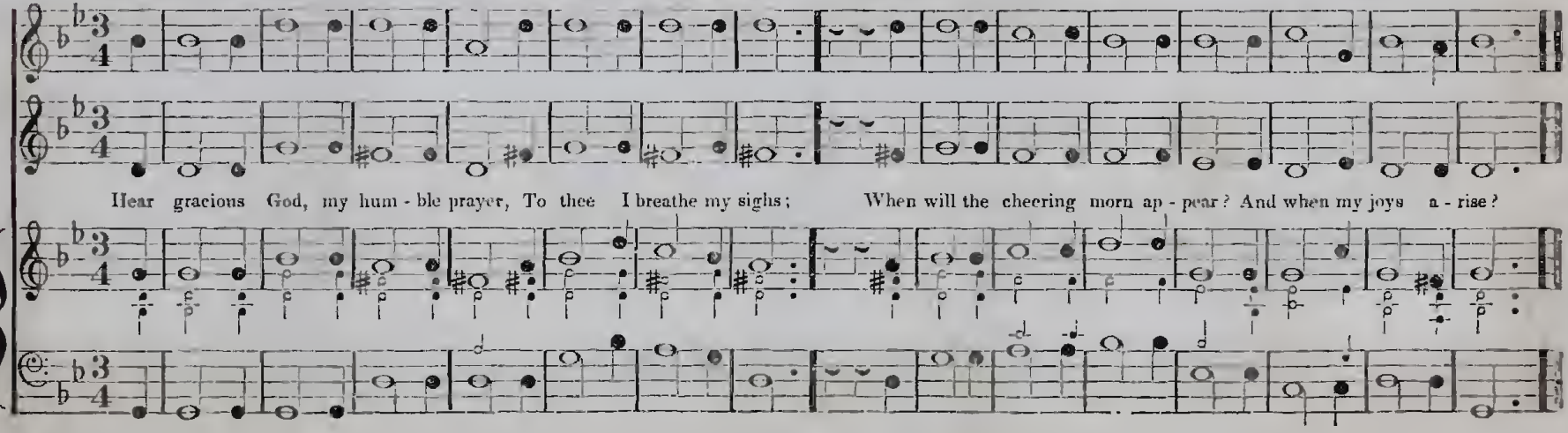
ALLEGRETTO.

CREUTZACH. C. M. M



ALLEGRETTO MODERATO.

AUERBURTH. C. M. M b



ALLO MODERATO.

ECKARDUSHEIM. C. M. M

SOLO. TUTTI.

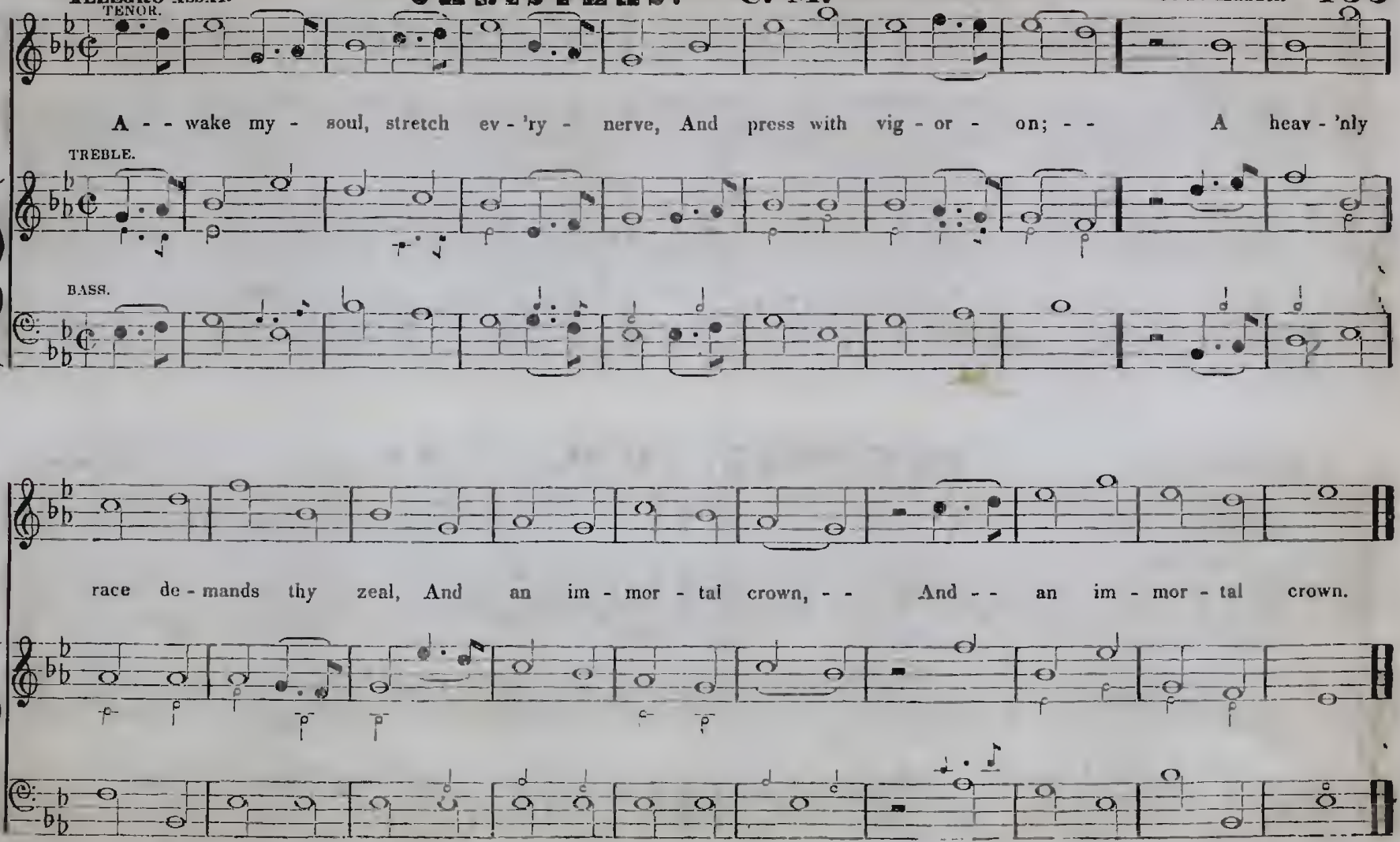
Fath - er, whate'er of earth-ly bliss, - Thy sov'reign will - de - nies; Ac - cepted at - thy throne of grace, Let this pe - ti - tion rise.

SOLO. TUTTI.

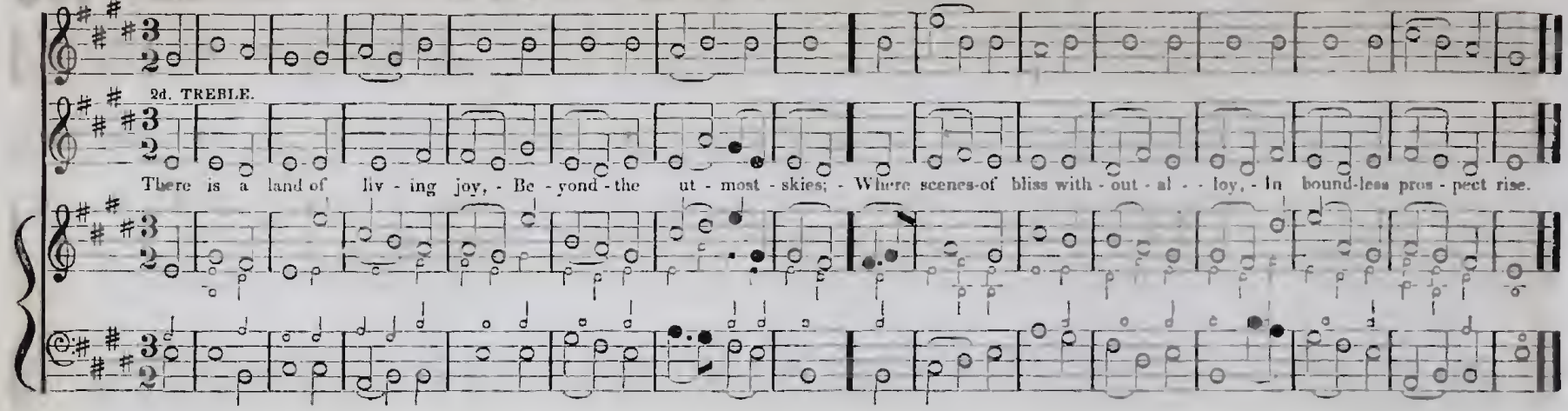
ALLEGRO ASSAI.

HUMMEL. C. M. M

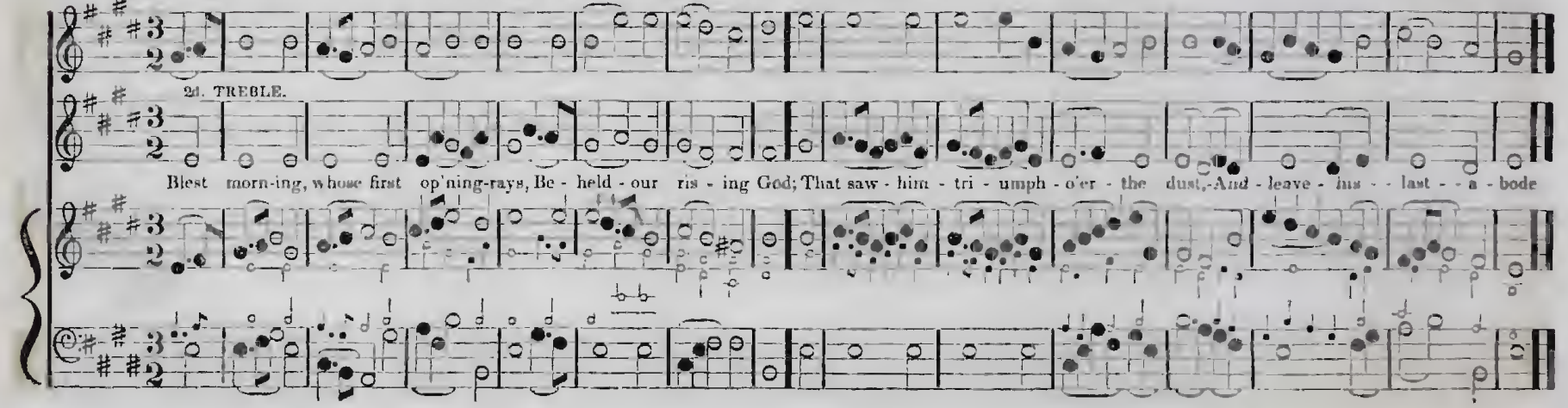
A - wake, ye saints, to praise your King, Your sweetest passions raise, Your pi- ous pleas - ure, while - you sing, - In-creas-ing with the praise.

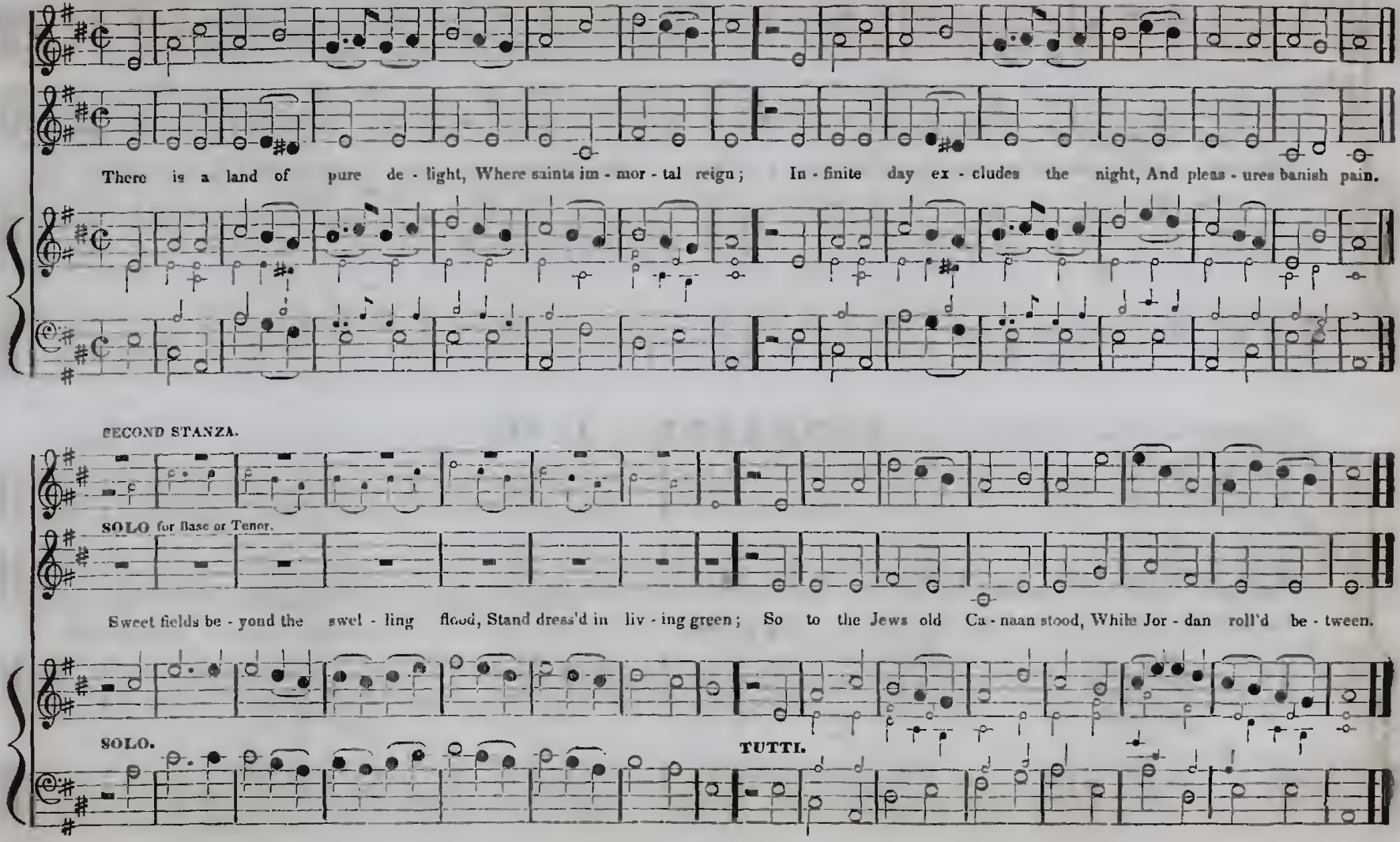

TENOR.
A - - wake my - soul, stretch ev - 'ry - nerve, And press with vig - or - on; - - A heav - 'nly
TREBLE.
BASS.
race de - mands thy zeal, And an im - mor - tal crown, - - And - - an im - mor - tal crown.

154 ALLEGRO MODERATO. **MANCHESTER. C. M.** M # Dr. I. Wainwright.

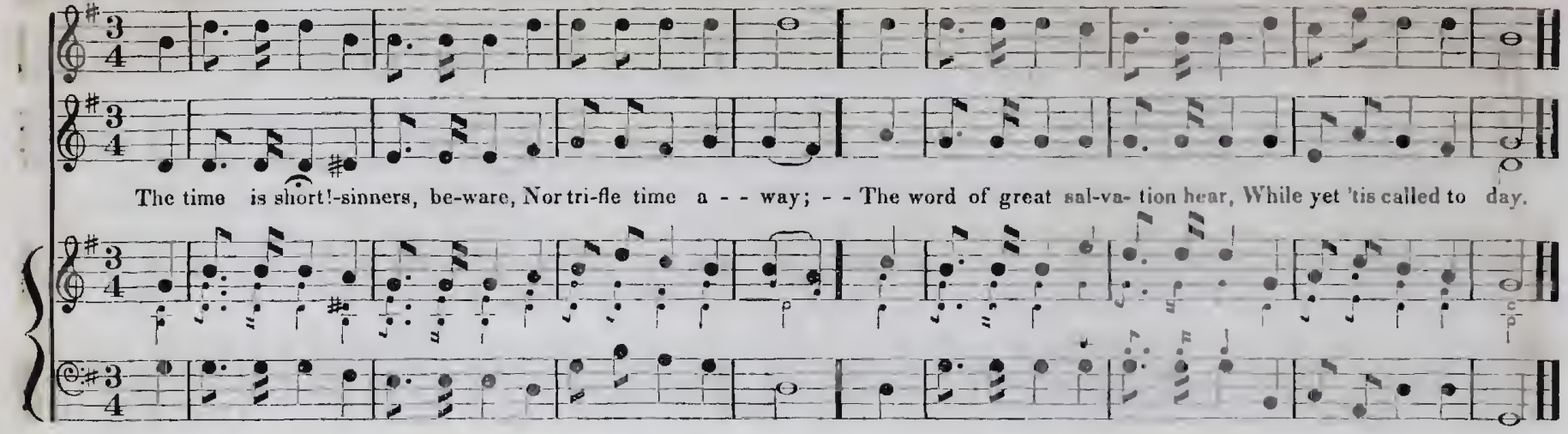


ALLEGRO. **NEW YORK. C. M.** M # Dr. Blow.

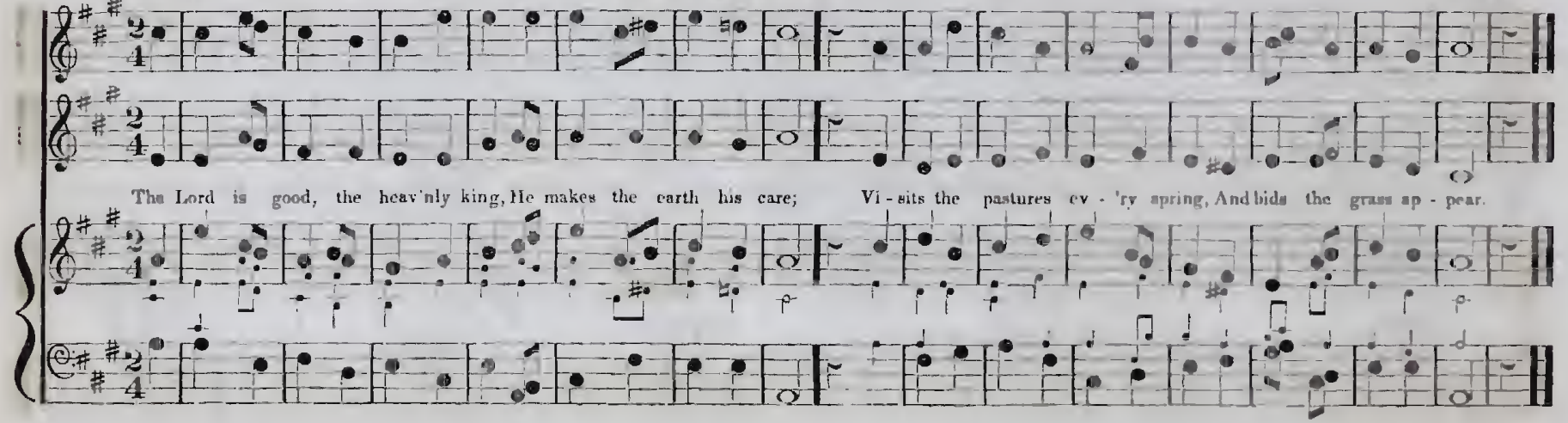



There is a land of pure de - light, Where saints im - mor - tal reign; In - finite day ex - cludes the night, And pleas - ures banish pain.
SECOND STANZA.
SOLO for Base or Tenor.
Sweet fields be - yond the swel - ling flood, Stand dress'd in liv - ing green; So to the Jews old Ca - naan stood, While Jor - dan roll'd be - tween.
SOLO.
TUTTI.

156 ALLEGRETTO QUASI ANDANTINO. **ARLINGTON. C. M.** M # Dr. Arne.



ANDANTINO QUASI ALLEGRETTO. **STEPHENS. C. M.** Jones

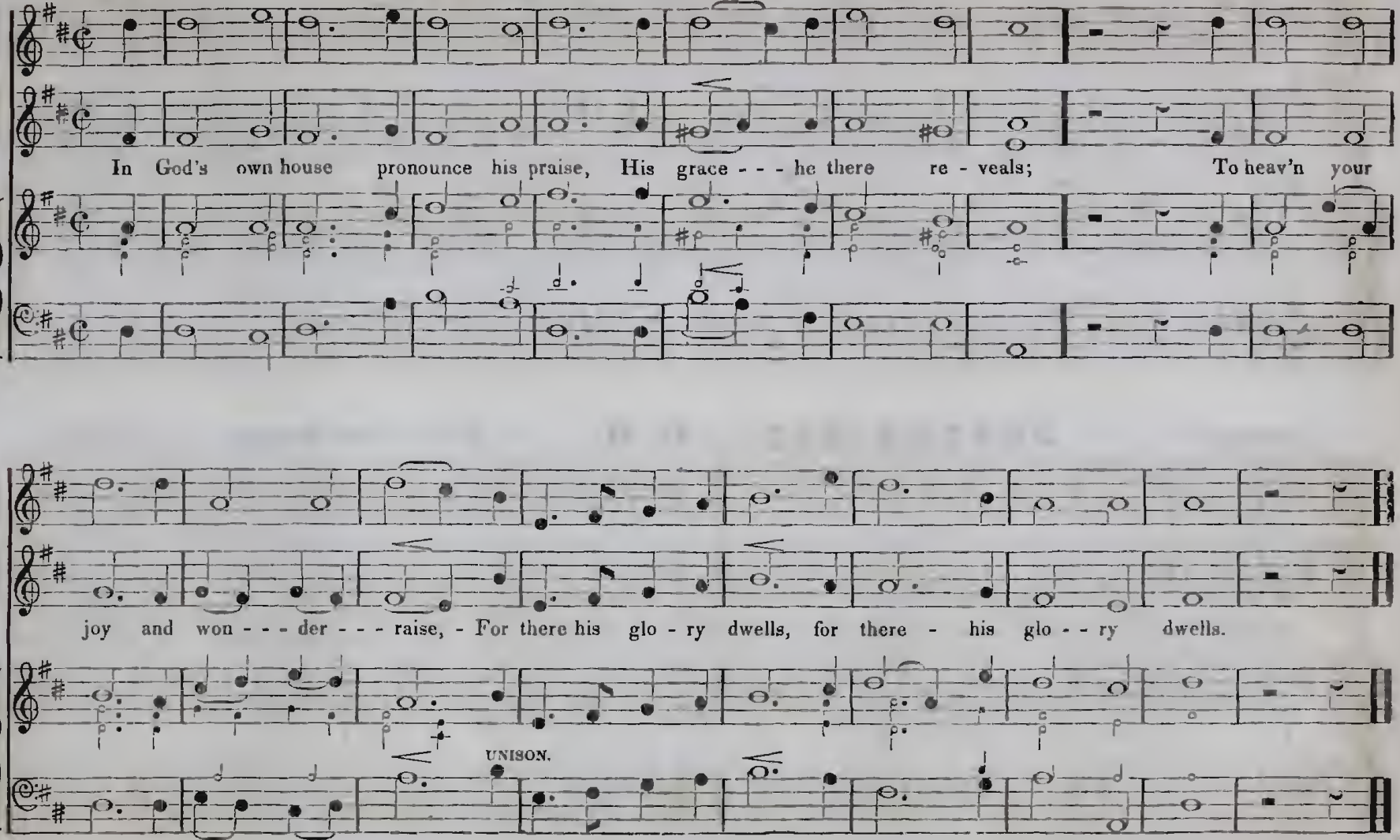


ALLEGRO MOLTO.

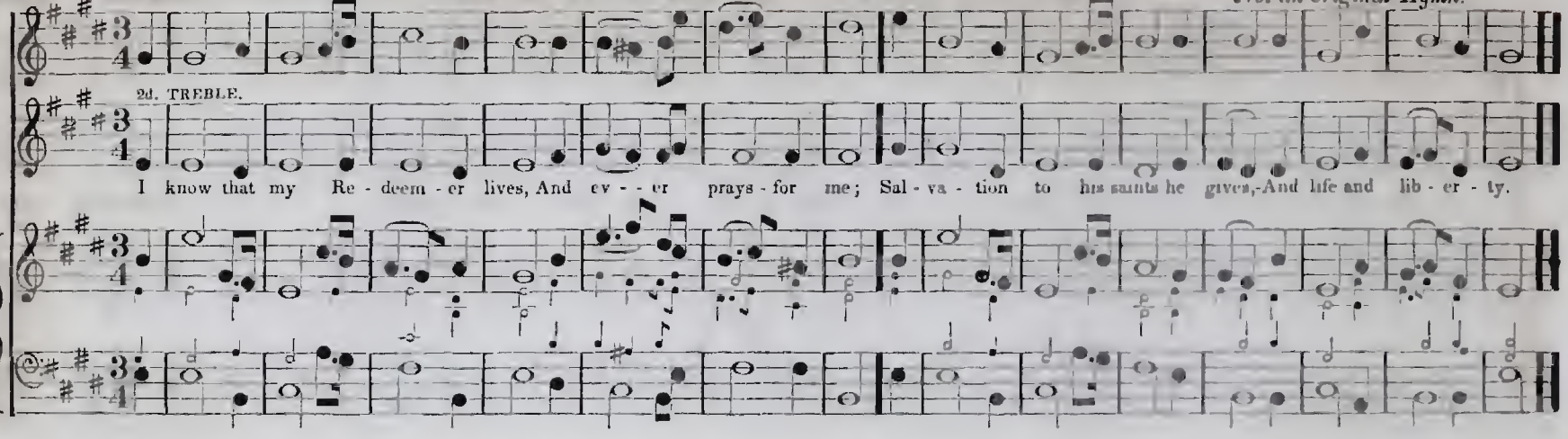
VICTORY. C. M.

M #

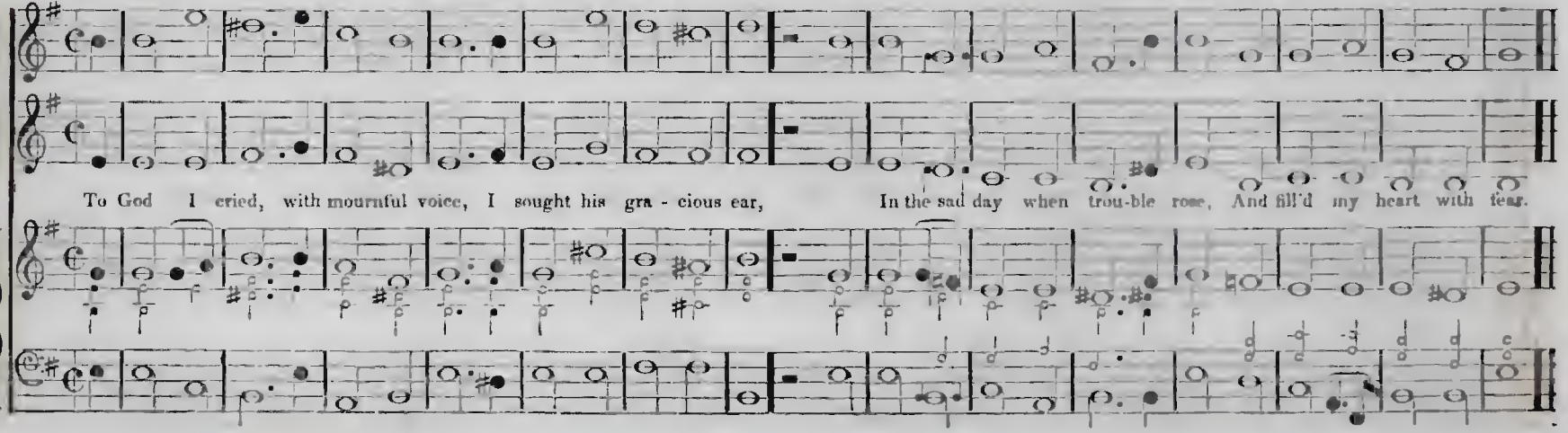
Altered.



158 ALLEGRETTO MODERATO. **BRADFORD. C. M.** M # G. F. Handel.
Not an original Hymn.



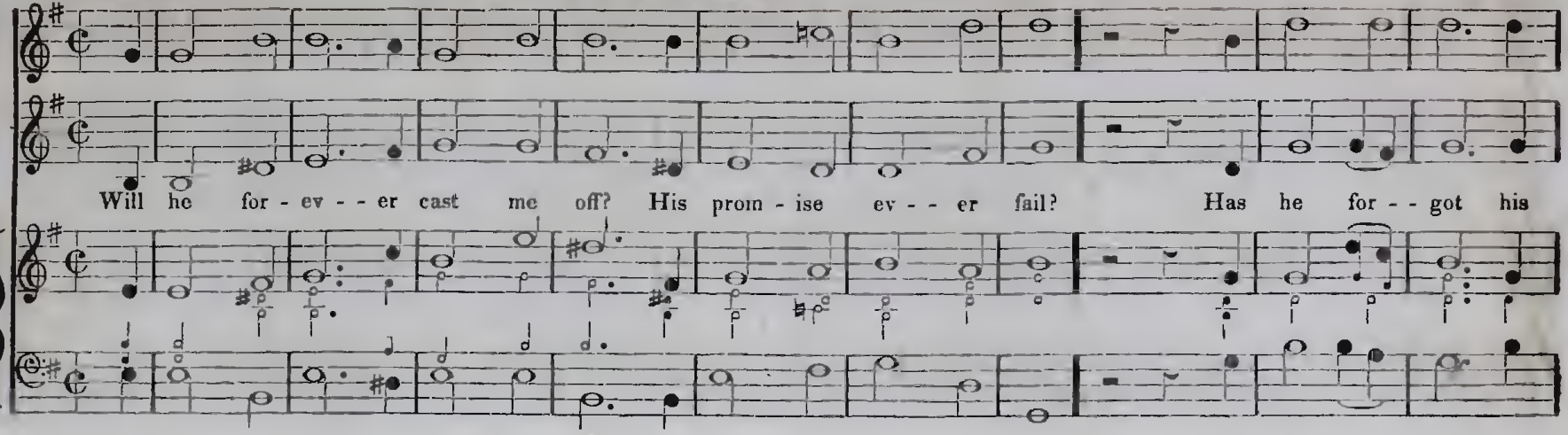
ALLEGRO. **NORTHFIELD. C. M.** M b **Two Stanzas.** J. Holyok's Coll.

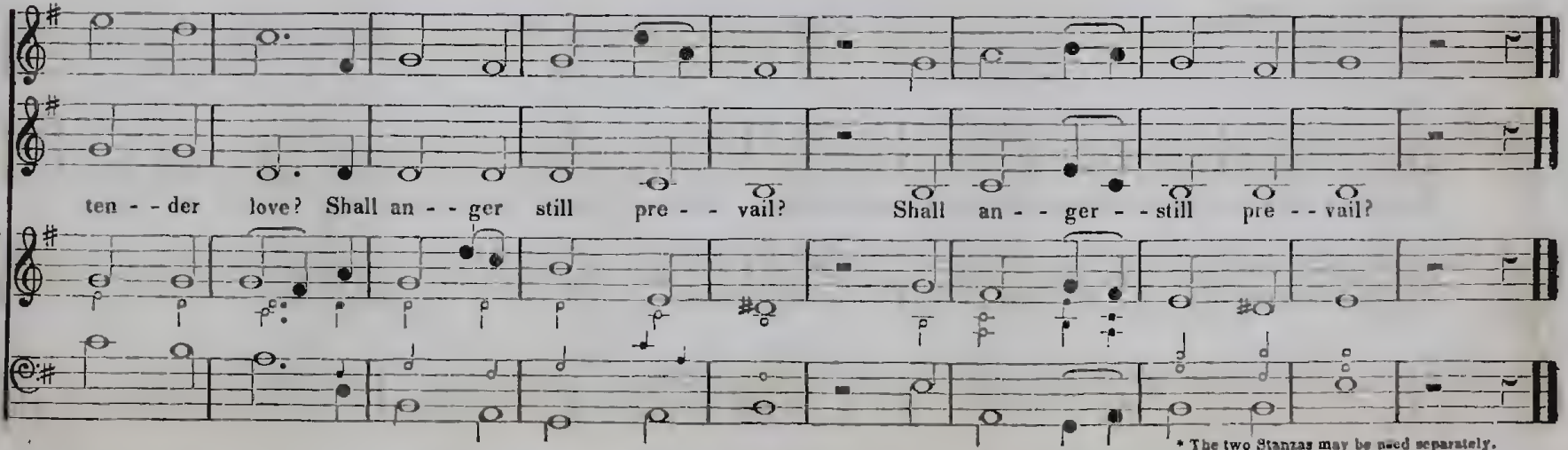


ALLEGRO.

NORTHFIELD.

Second Stanza.*

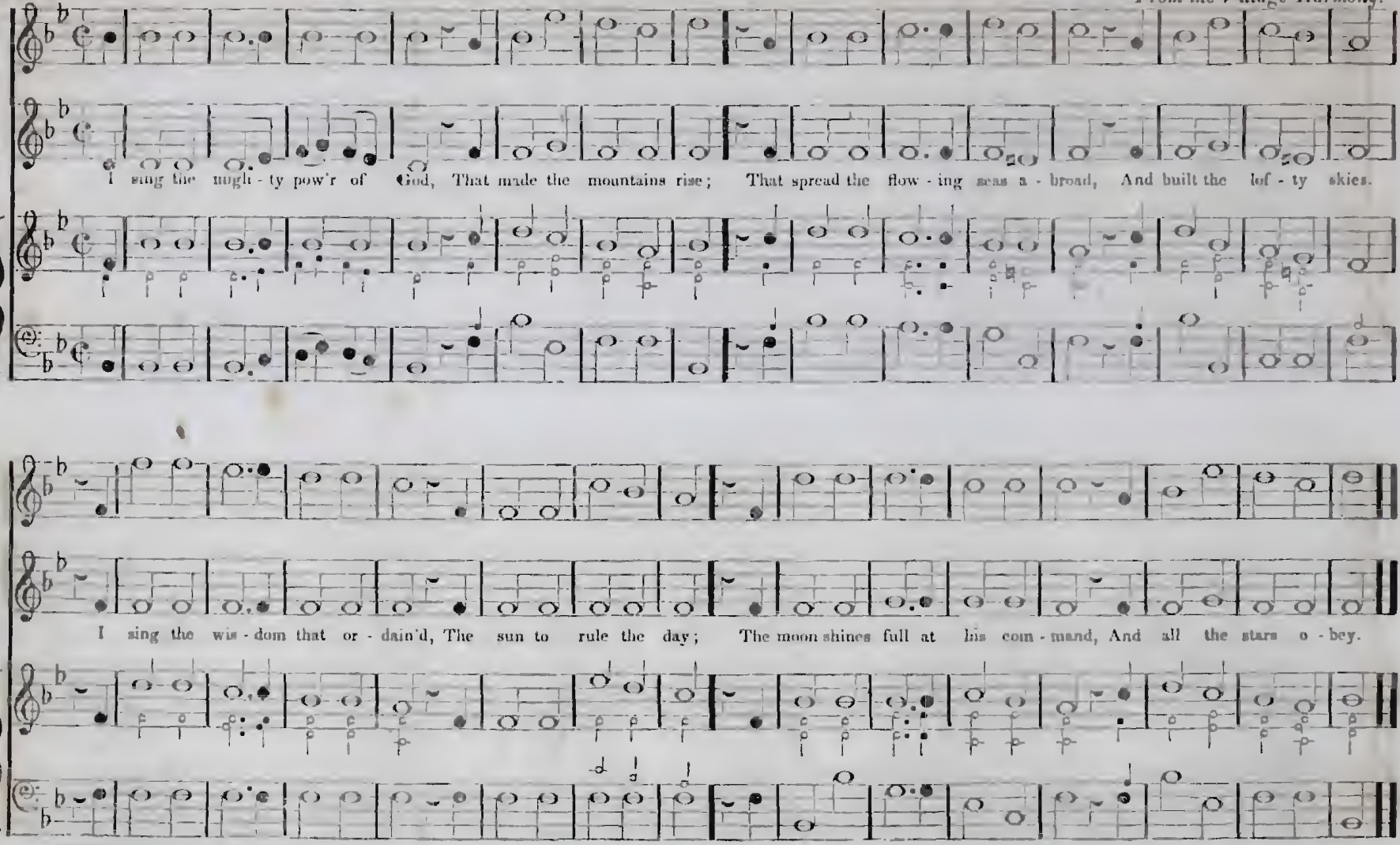




* The two Stanzas may be used separately.

ALLEGRO. **TOLLAND. C. M.** M ♯ **Two stanzas.**

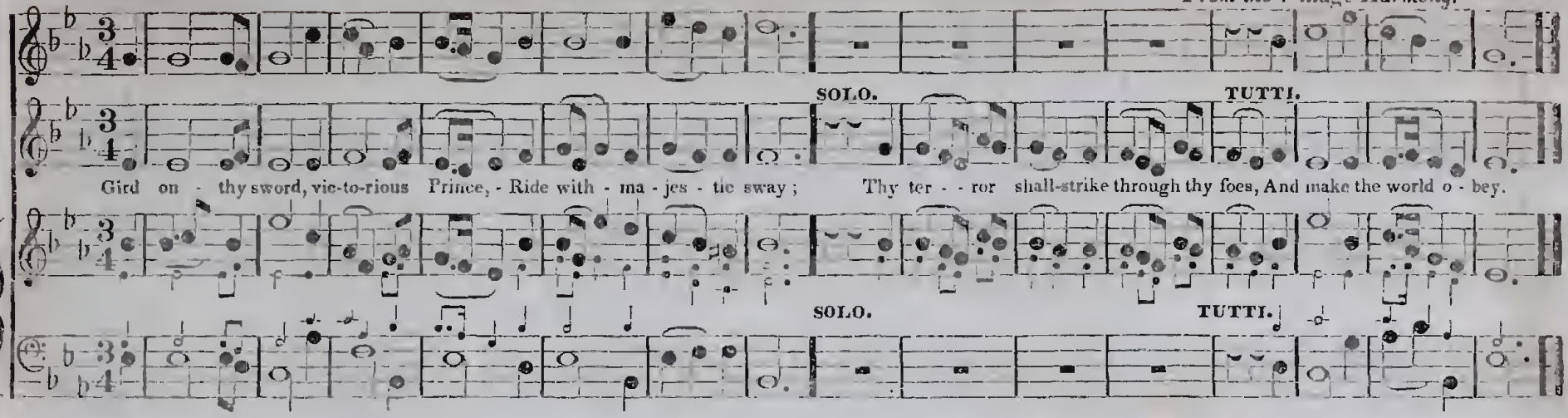
R. Spofforth.
From the Village Harmony.



ALLEGRO.

KENDALL. C. M. M

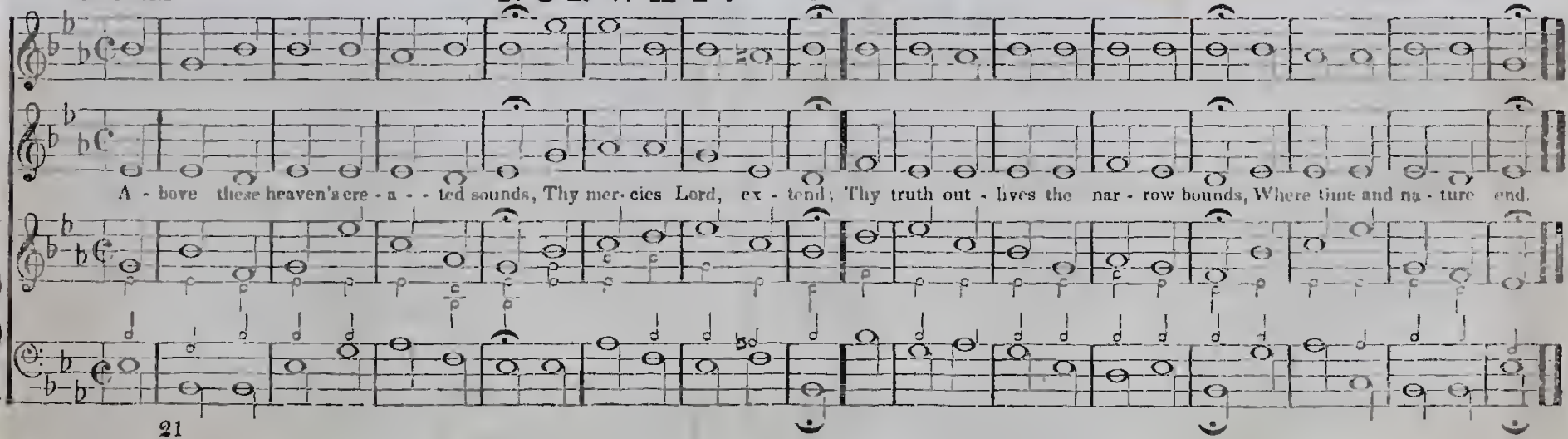
Clark.
From the Village Harmony.



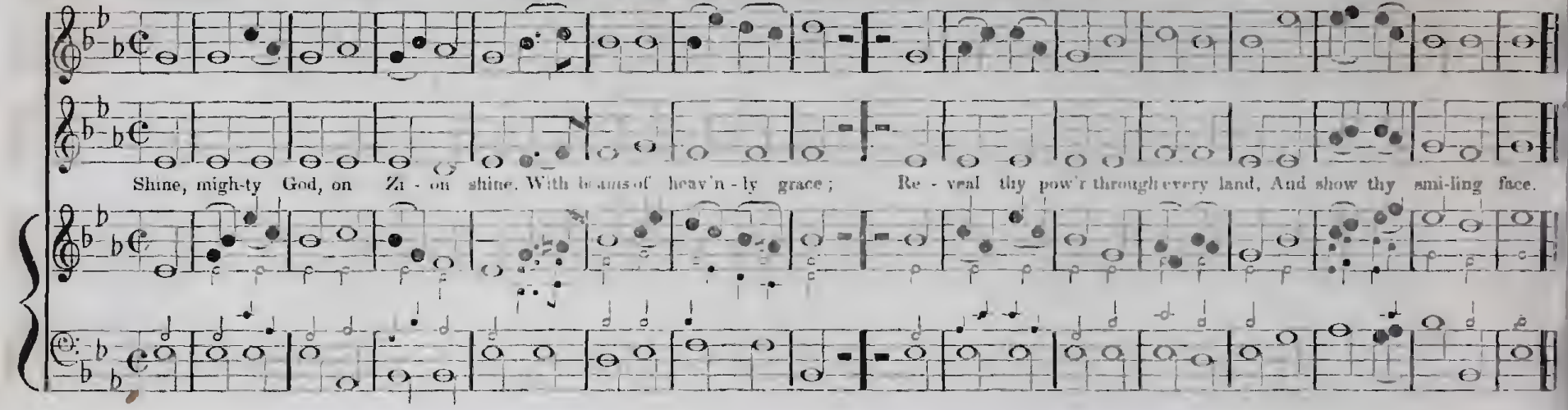
CHORAL.

NORWAY. C. M. M

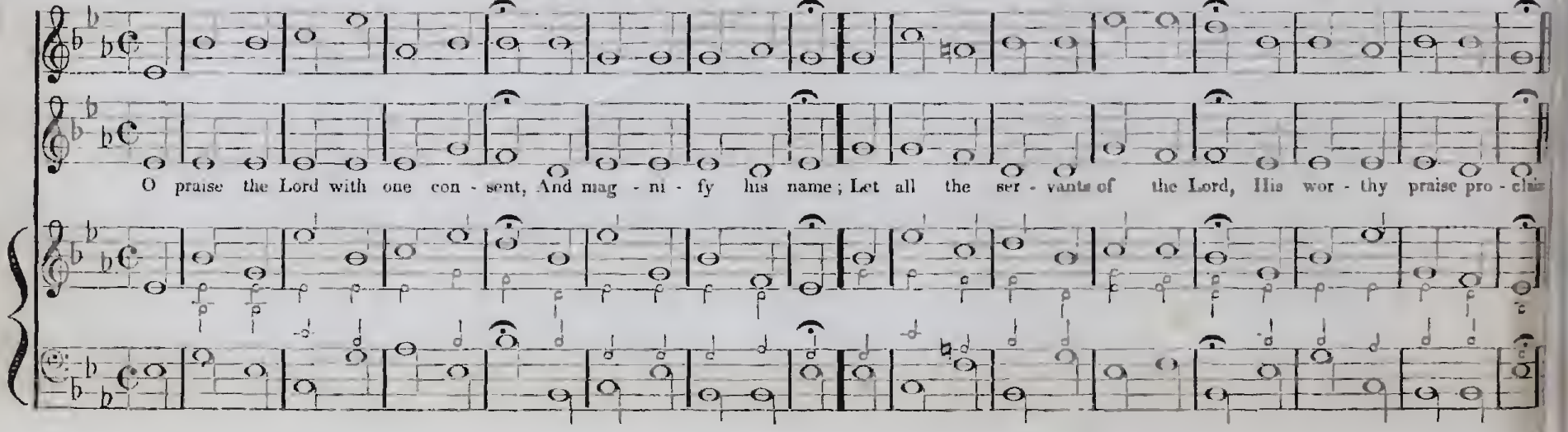
German Choral.



162 ALLEGRO. **WARWICK. C. M.** M # Stanley.



CHORAL. **LONDON. C. M.** M # Dr. Croft. *From the Village Harmony.*



ALLEGRETTO
UN POCO STACCATO.

MILETUS. C. M. M

Thy good - ness, Lord, our souls con - fess, Thy good - ness we a - dore; A spring whose blessings nev - er fail, A sea with - out a shore.

UNISON.

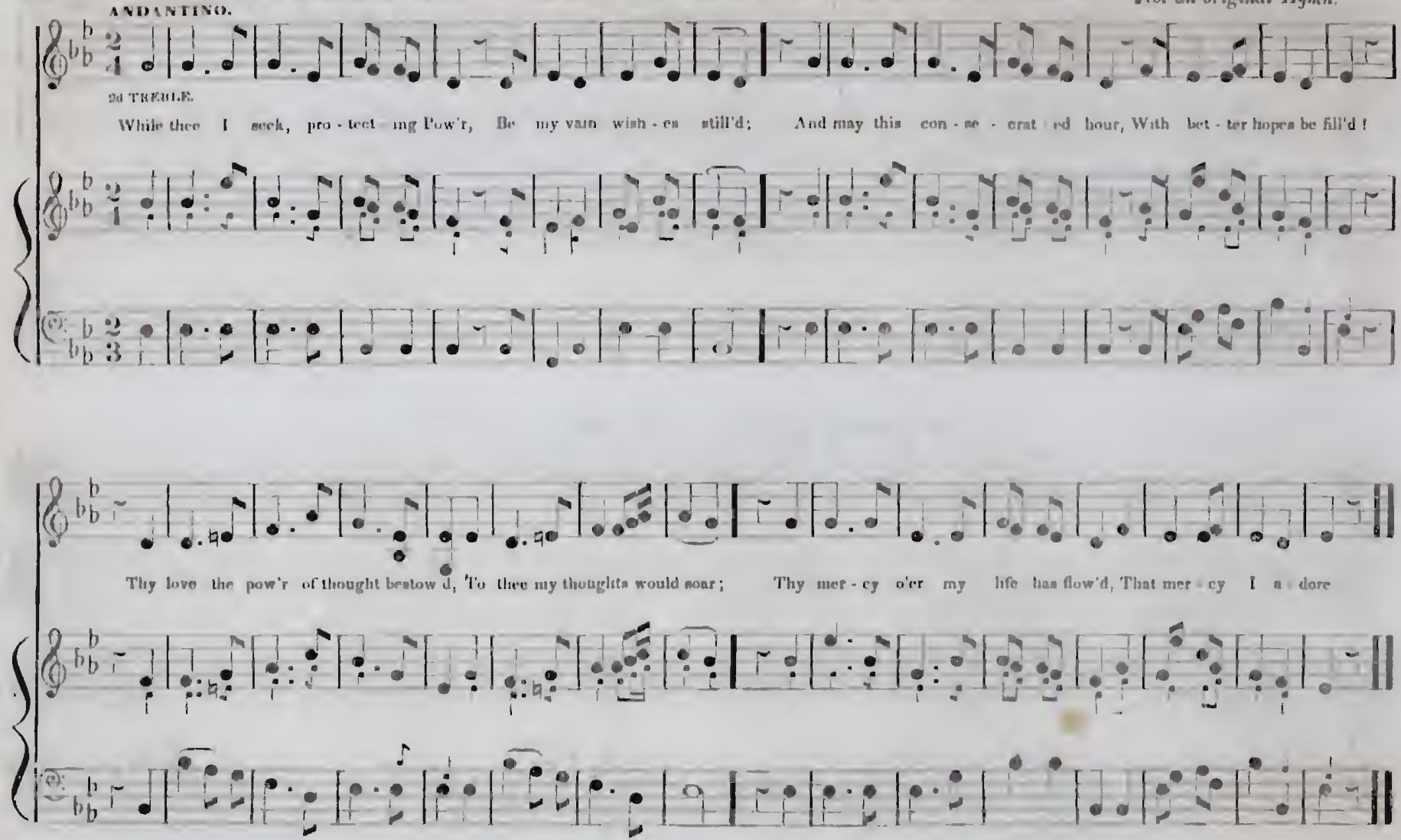
ALLEGRETTO.

NEWPORT. C. M. M

The Lamb shall lead his heav'n - ly flock, Where liv - ing fountains rise; And love di - vine shall wipe a - way, The sor - rows of their eyes.

BRATTLE STREET. C. M. M # Two Stanzas.

Pleyel.
Not an original Hymn.



INVITATION. C. M.

M #

With alterations.

2d. TREBLE.
SOLO.

In God's own house pronounce his praise, His grace he there re - veals, His grace he there re - veals; To heav'n your joy and

SOLO.

TUTTI.

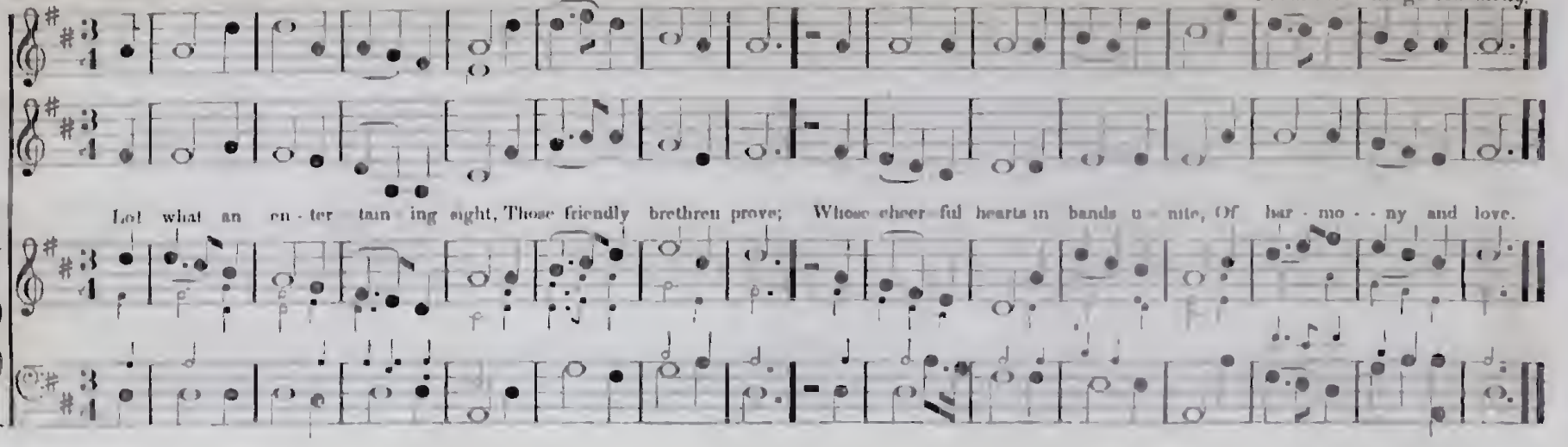
wonder raise, For - there his glo - - - ry dwells; To heav'n your joy and - won - der raise, For there his go - ry dwells.

TUTTI.

ALLEGRO MODERATO.

COLCHESTER. C. M. M

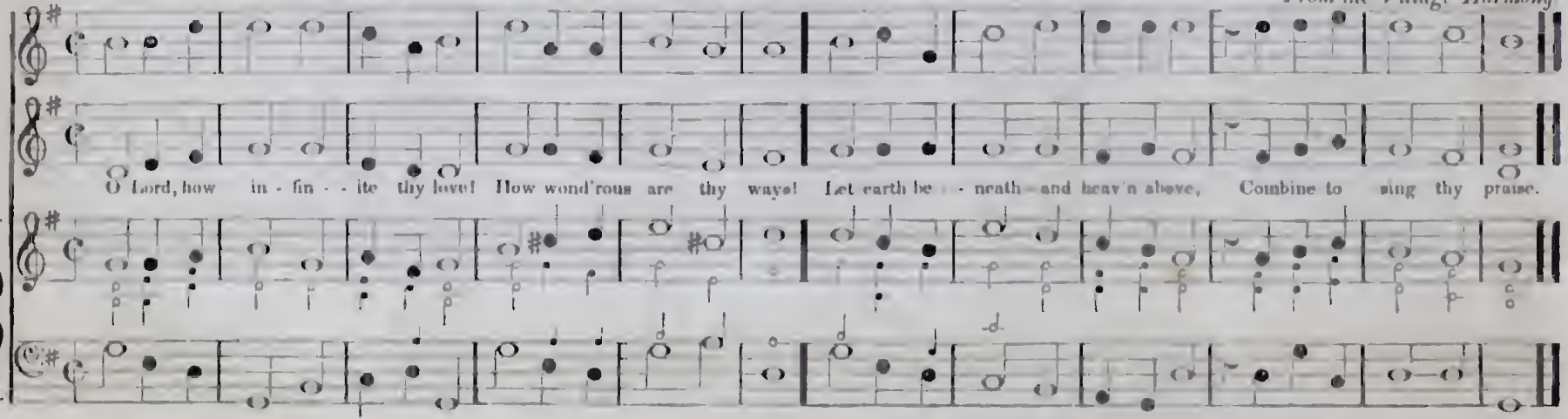
A. Williams.
From the Village Harmony.



ALLA CAPELLA.

ROCHESTER. C. M. M # Hymn Chant.

A. Williams.
From the Village Harmony



Now let our droop - ing hearts re - vive, And ev' - ry tear - be - dry; Why should these eyes be drown'd in grief, Which - - view a Saviour nigh?

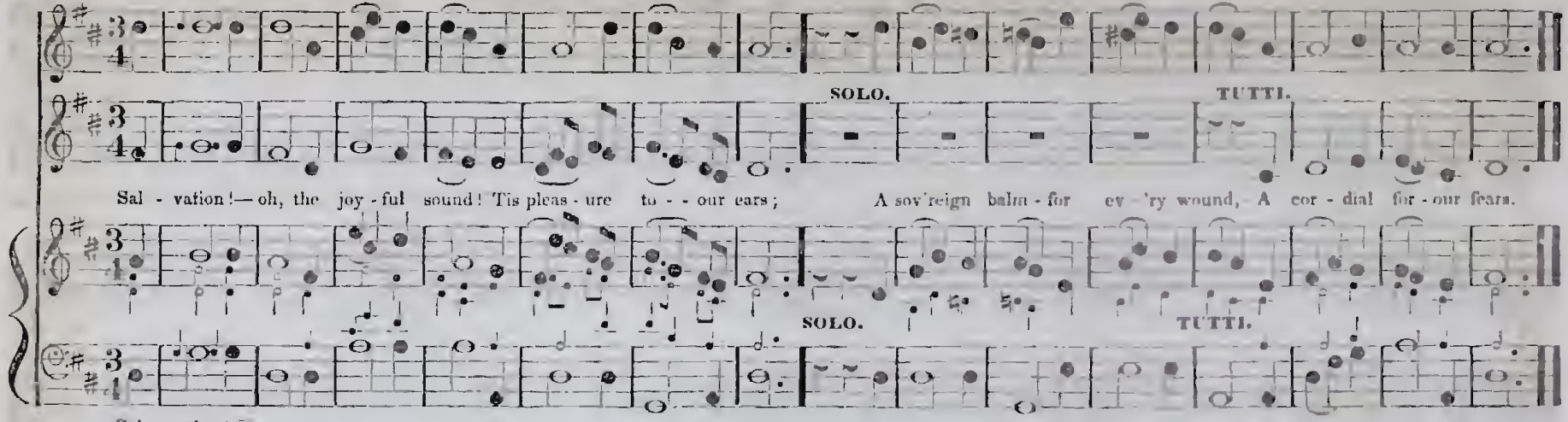
ALLEGRO MODERATO. DANVILLE. C. M. M♯ Hymn Chant.

LEGATO. LEGATO.

O all ye lands in God rejoice, To him your thanks be - long; With grateful heart and voice make known, His goodness and his pow'r.

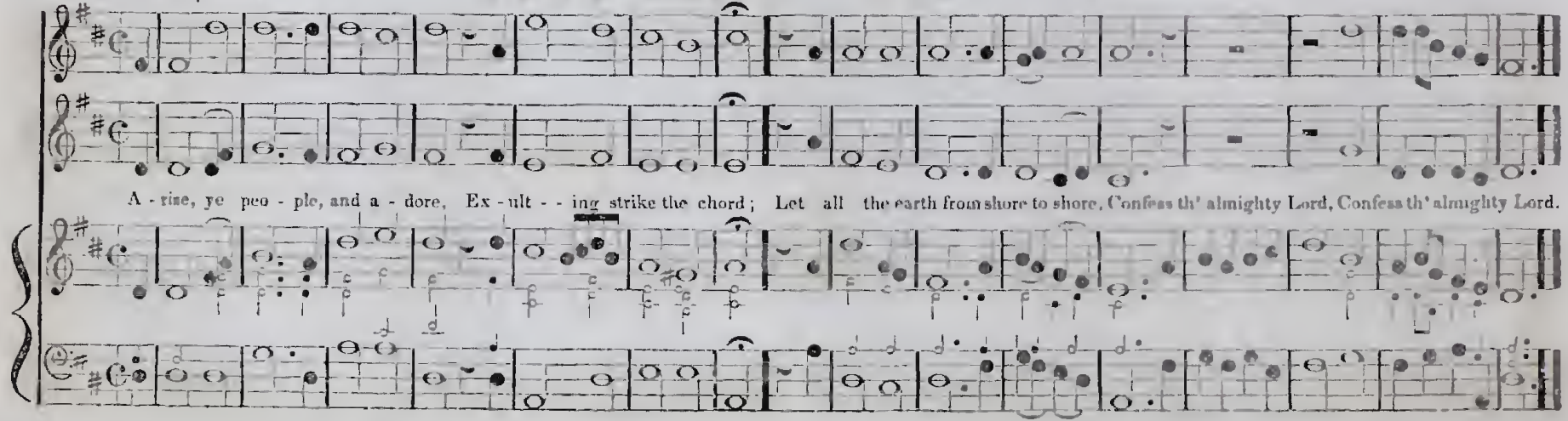
ALLEGRO MODERATO.

FRANKLIN. C. M. M



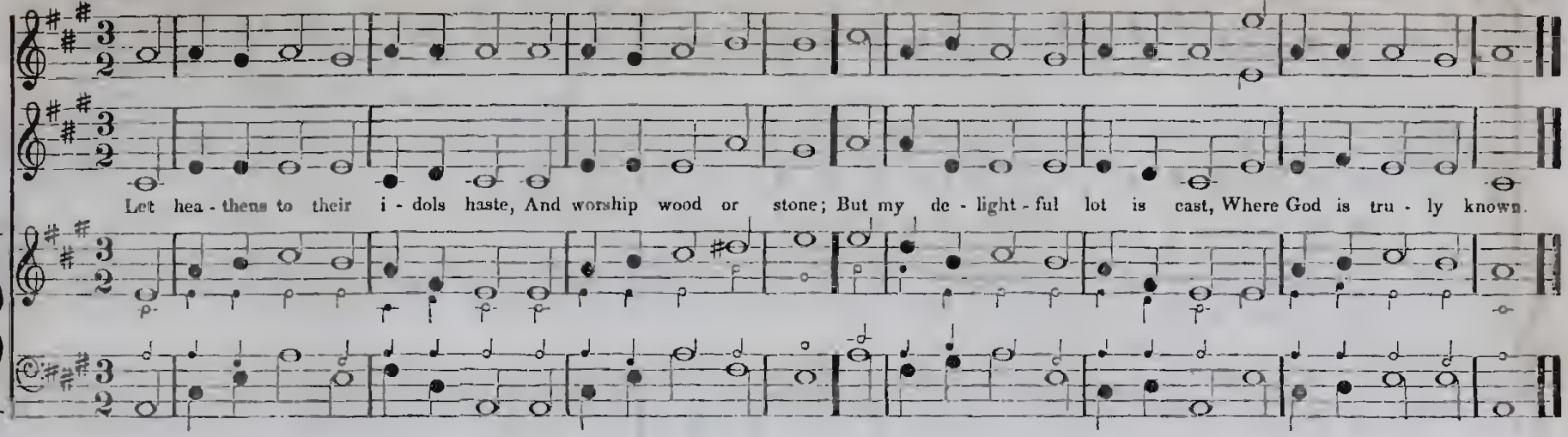
ALLEGRO ASSAI.

HOUR-GLASS. C. M. M



ALLEGRO VIVACE.

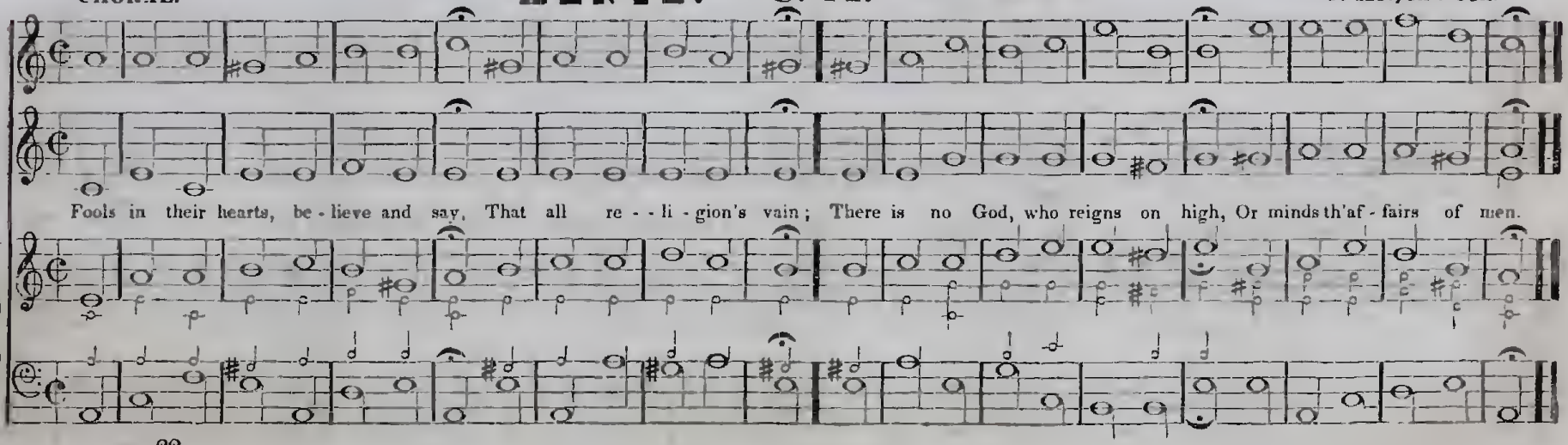
YDOLEM. C. M. M



CHORAL.

MENTZ. C. M. M b

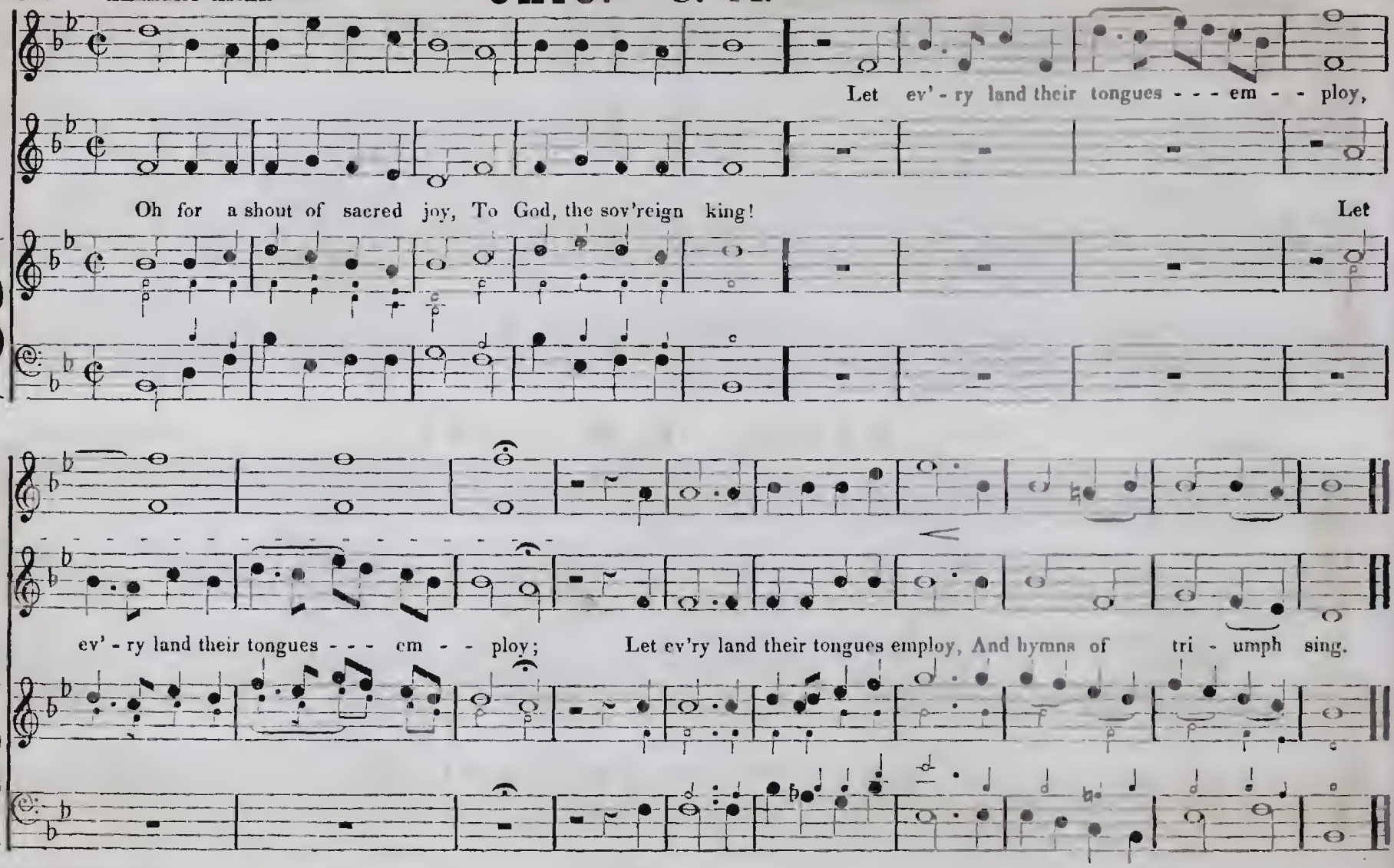
J. Holyok's Coll.



ALLEGRO ASSAI.

OHIO. C. M.

M #



WAREHAM. C. M.

ALLEGRO. M # Dr. Arnold.

SOLO.

How large - the prom - ise, how - di - vine, To Abr' - - ham and - - - his seed! 'I'll be - - - a God - - to thee - - and thine,

SOLO.

SOLO.

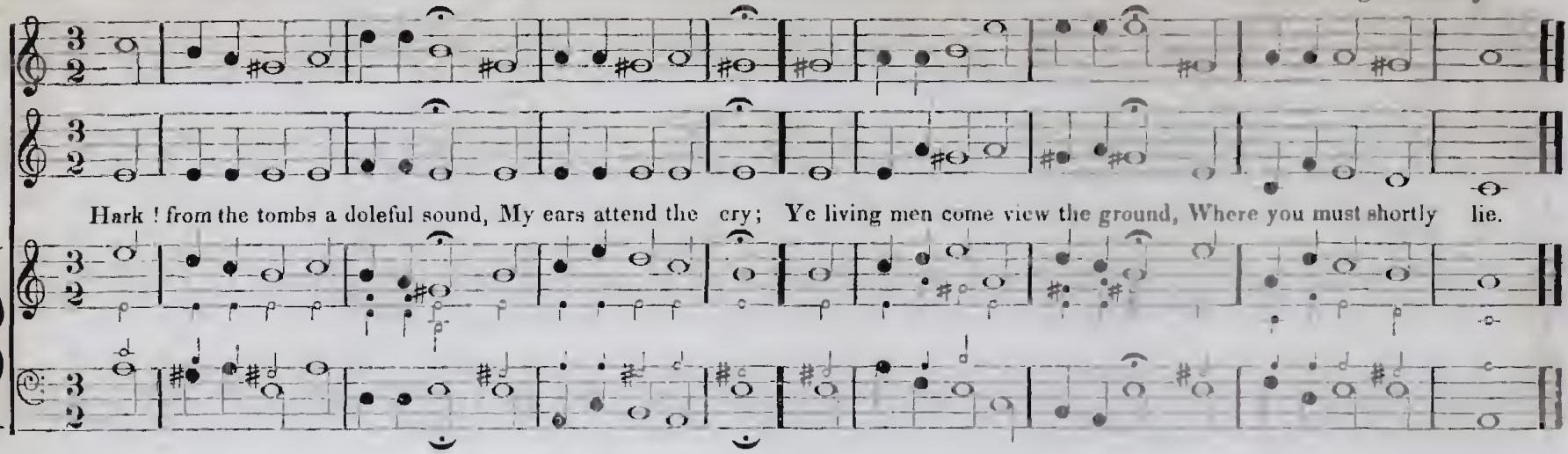
SOLO.

TUTTI.

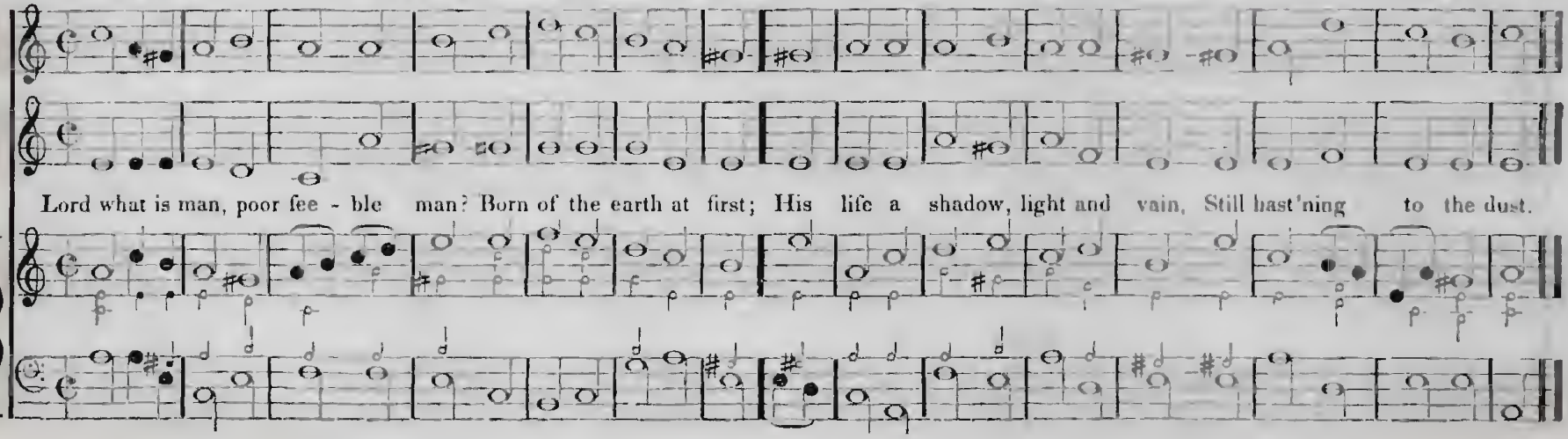
Sup - ply - - ing all - - their need.' 'I'll be - - - a God - - to thee - - - and thine, Sup - ply - - ing all - - their need.'

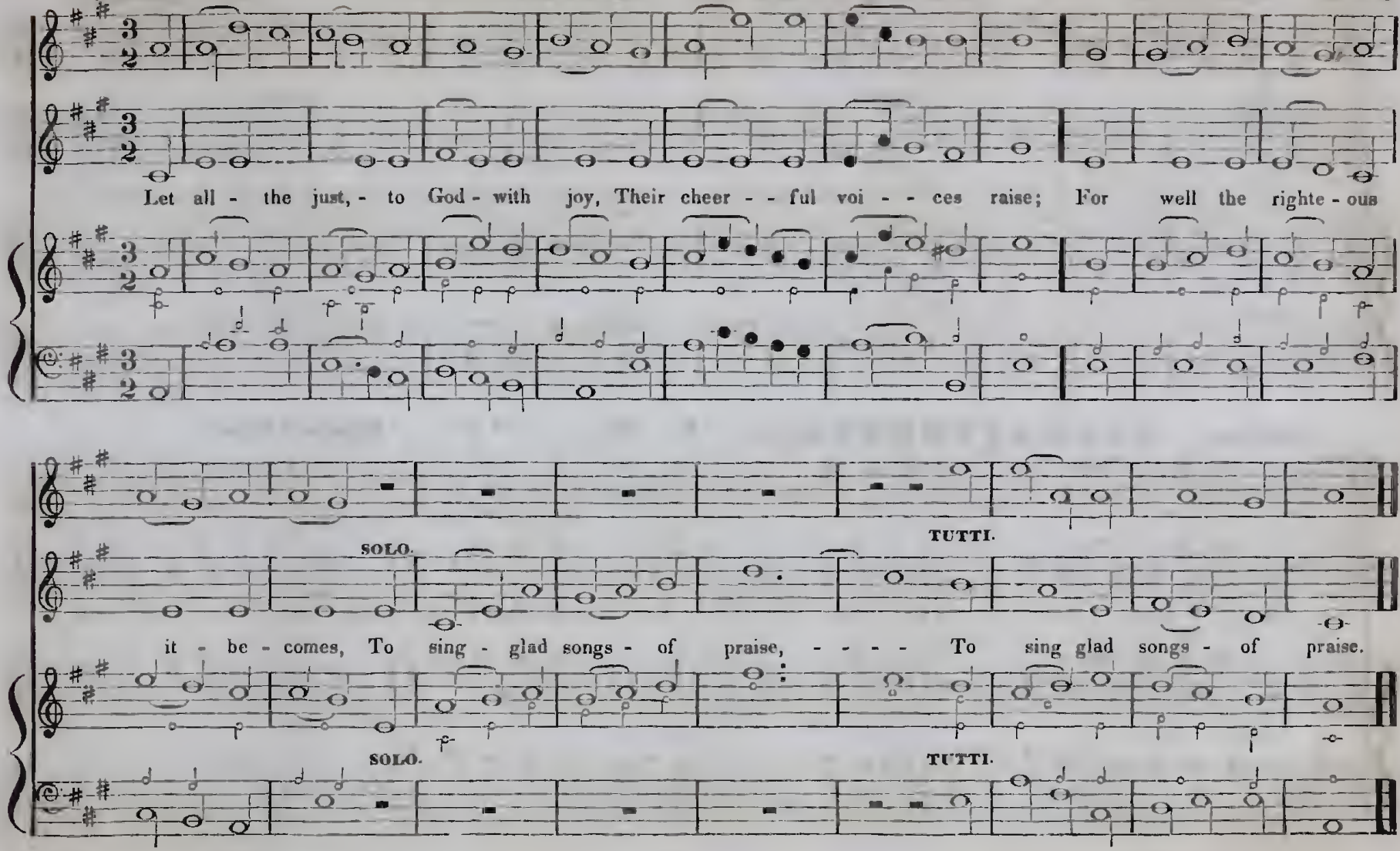
TUTTI.

172 **FUNERAL THOUGHT.** **C. M.** M b **Hymn Chant.** J. Smith. *From the Village Harmony.*



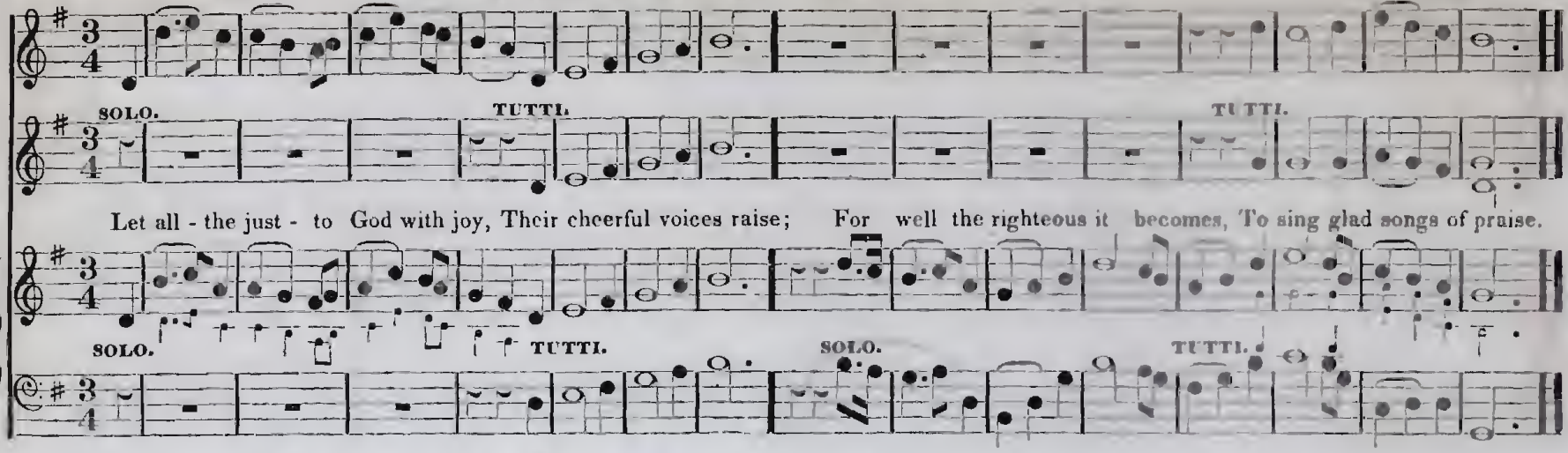
CHORAL STYLE. **LEBANON.** **C. M.** M b **Hymn Chant.** W. Billings.




Let all - the just, - to God - with joy, Their cheer - - ful voi - - ces raise; For well the righte - ous
TUTTI.
SOLO.
it - be - comes, To sing - glad songs - of praise, - - - - To sing glad songs - of praise.
SOLO.
TUTTI.

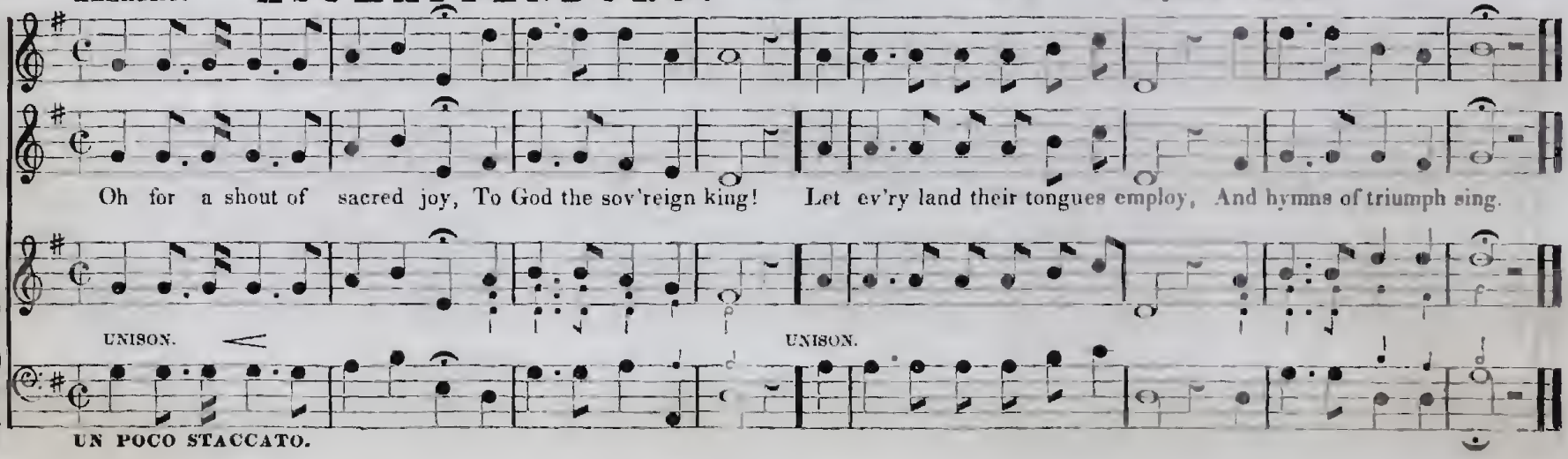
ALLEGRETTO.

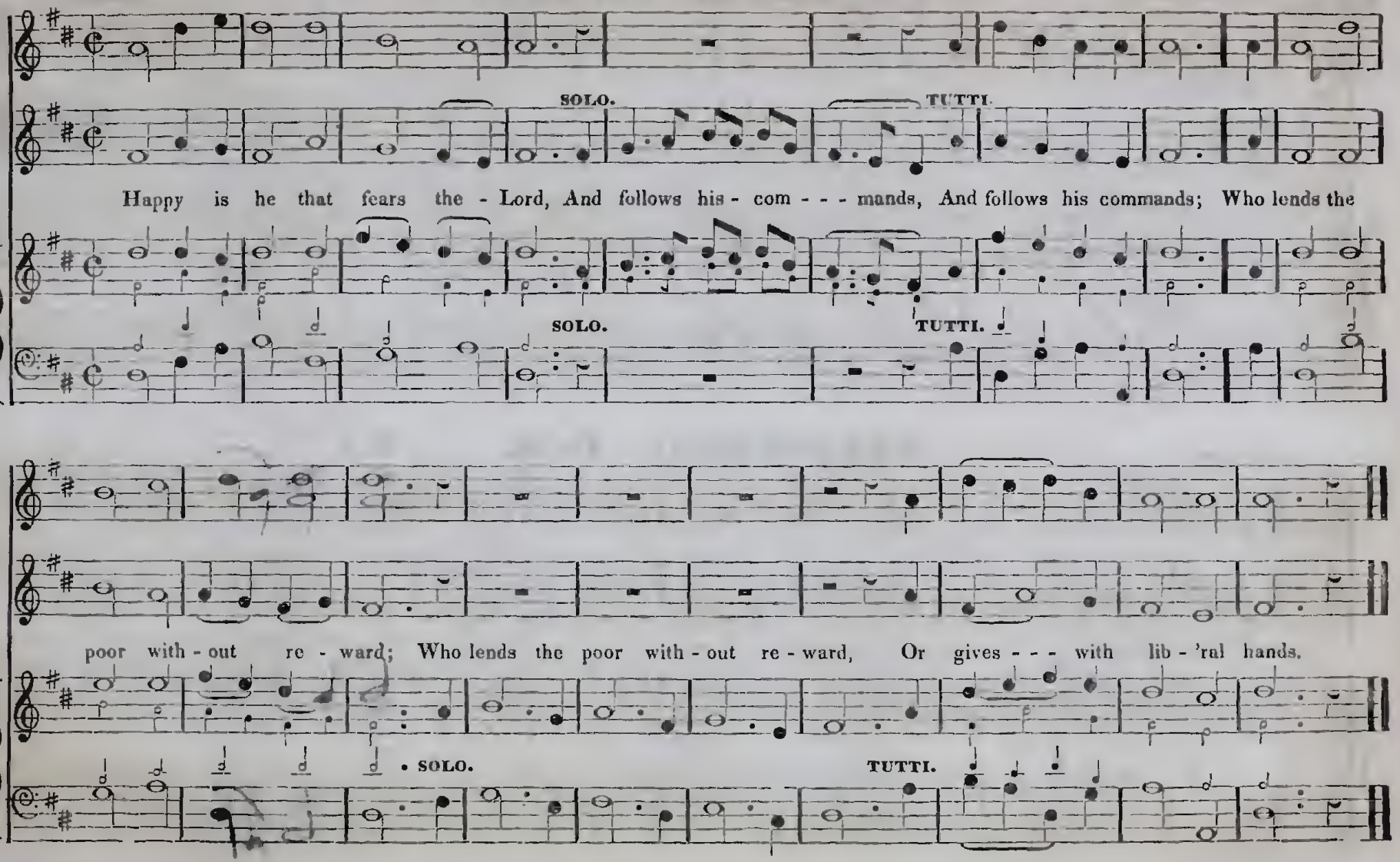
LANDSBERG. C. M. M



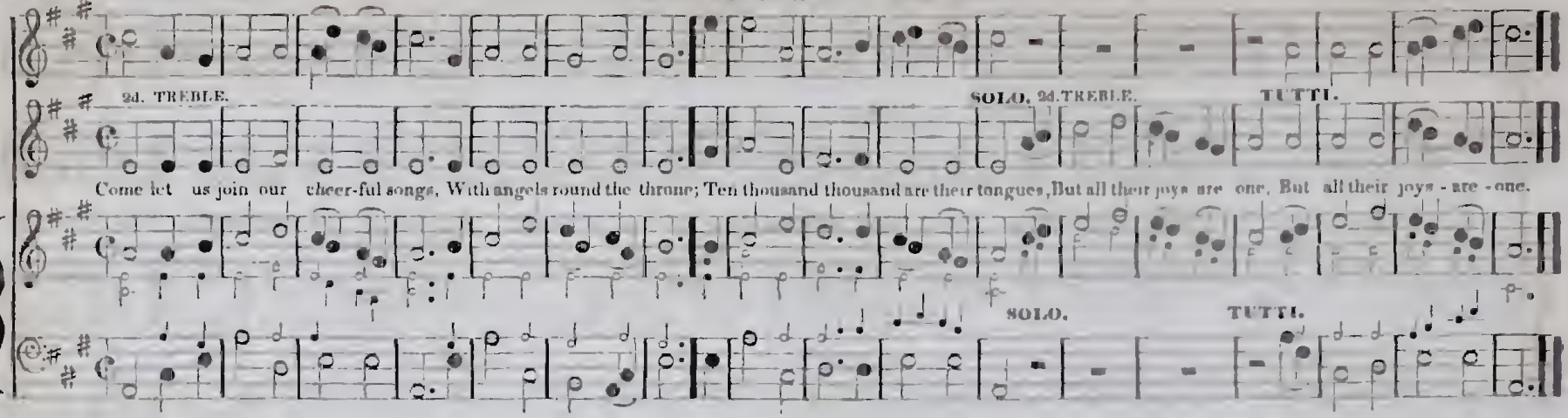
ALLEGRO.

ASCHAFFENBURG. C. M. M # Hymn Chant.

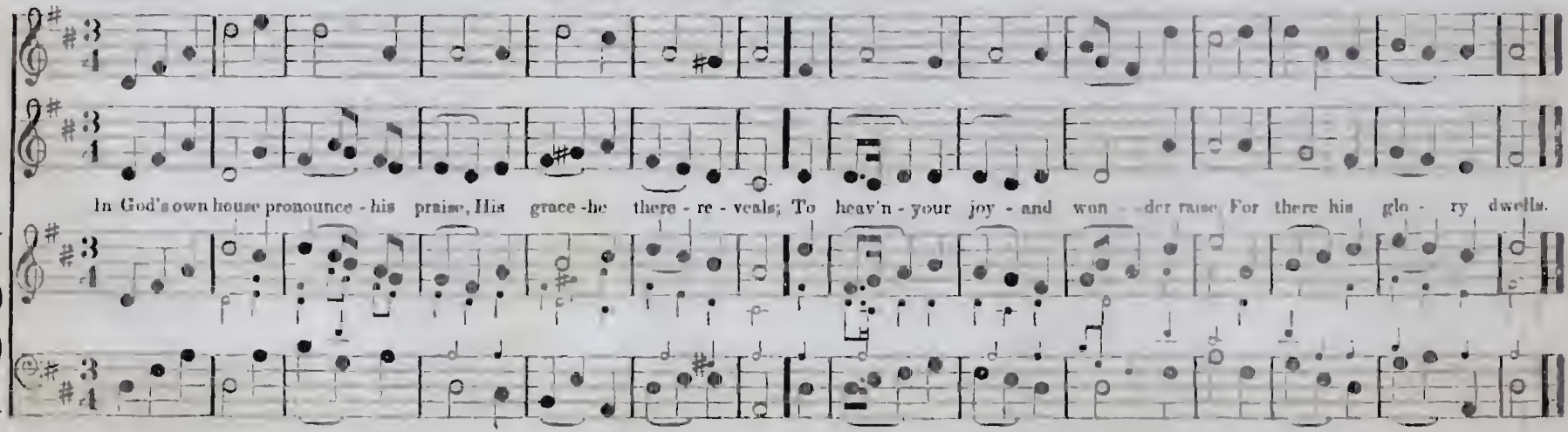


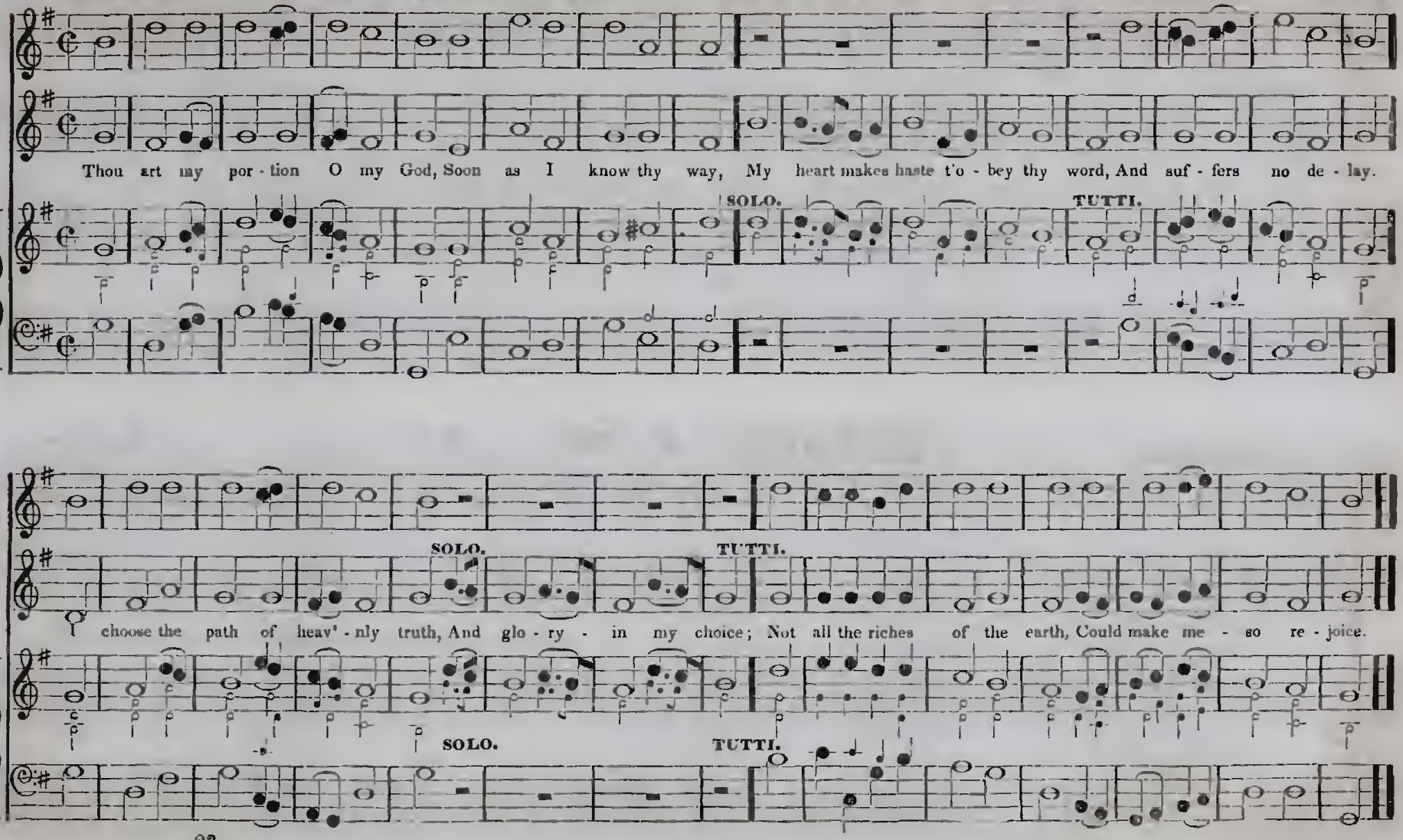

SOLO.
TUTTI.
Happy is he that fears the - Lord, And follows his - com - - - mands, And follows his commands; Who lends the
SOLO.
TUTTI.
poor with - out re - ward; Who lends the poor with - out re - ward, Or gives - - - with lib - 'ral hands.
SOLO.
TUTTI.

176 ALLEGRO ASSAI. **DEVIZES. C. M.** M # Tucker.



ALLEGRO. **BRAINTREE. C. M.** M #




Thou art my por - tion O my God, Soon as I know thy way, My heart makes haste t'o - bey thy word, And suf - fers no de - lay.
SOLO.
TUTTI.
SOLO.
TUTTI.
choose the path of heav' - nly truth, And glo - ry - in my choice; Not all the riches of the earth, Could make me - so re - joice.
SOLO.
TUTTI.

ALLEGRO.

WINTER. C. M.

M #

Read.

2d. TREBLE.

Oh! that the Lord would guide my ways, To keep his stat - utes still; Oh! that my God would grant me grace, To know and do his will.

CHORAL STYLE.

BANGOR. C. M.

M *b*

Ravenscroft.

Hark! from the tombs, a dole - ful sound, My ears at - tend the cry; Ye liv - ing men come view the ground, Where you must shortly lie.

ALLEGRO

MERIDEN. C. M.

M #

T. Clark.

Oh, how I love thy ho - ly law! 'Tis dai - ly my de - light; And thence my med - i - - ta - tions draw

SOLO.

TUTTI.

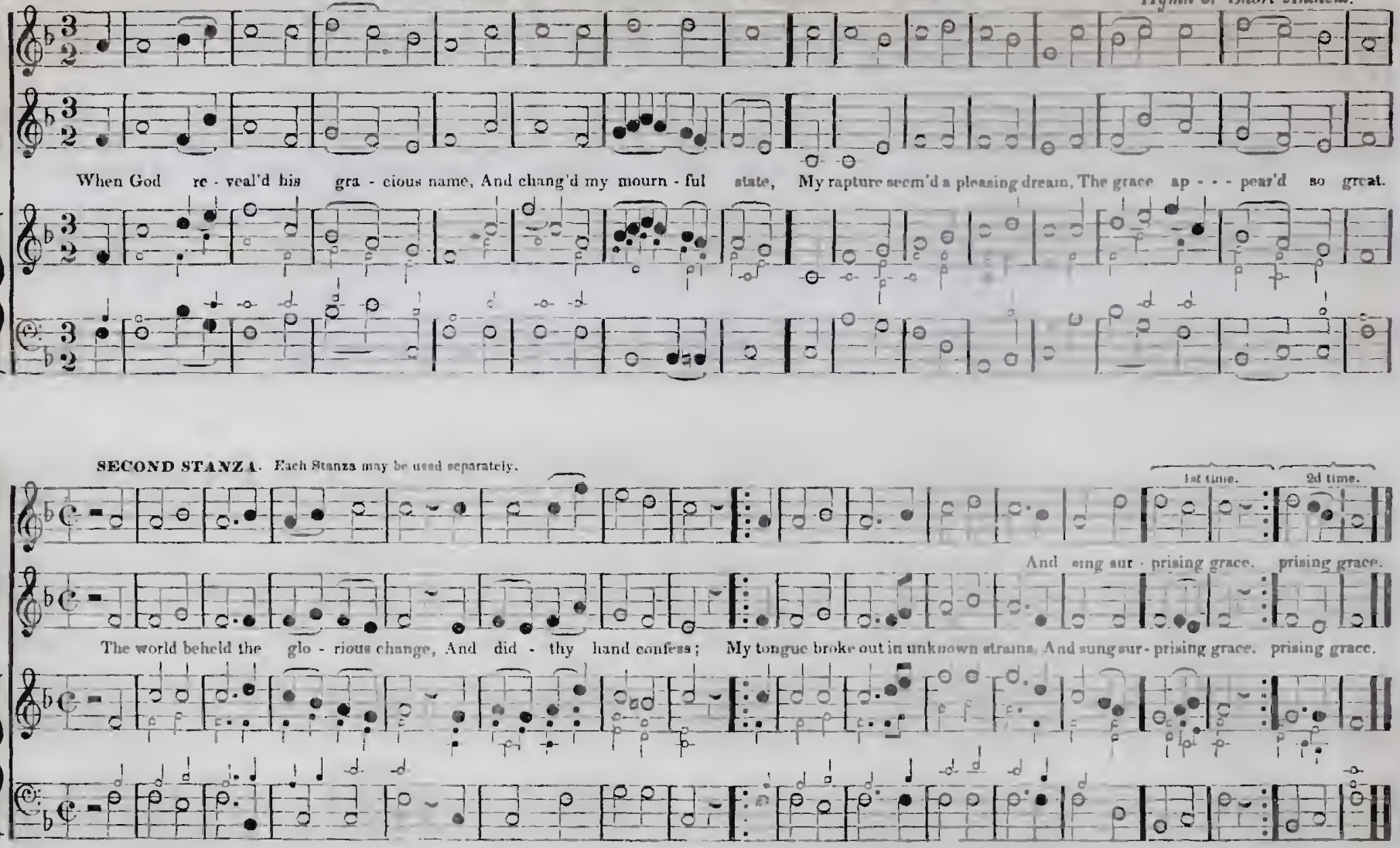
Di - vine ad - - vice by night. And thence my med - i - - ta - - tions draw Di - vine ad - - - vice by night.

SOLO.

TUTTI.

ARCHDALE. C. M. M # Two Stanzas.

A. Law.
Hymn or Short Anthem.



UN POCO ALLEGRETTO.

WINTHROP. C. M. M

SOLO. 2d. TREBLE. TUTTI.

To praise the ev - er bounteous King, My soul, wake all thy pow'rs; He calls, and at his voice come forth, The smil - ing har - vest hours.

SOLO. TUTTI.

ALLEGRO.

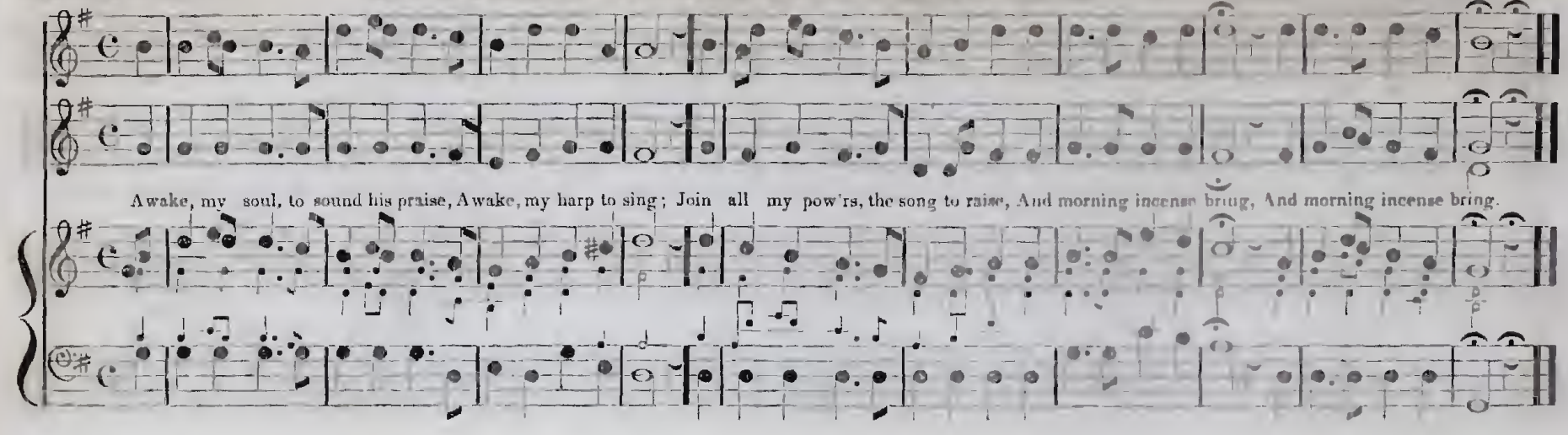
FRANKLIN PLACE. C. M. M

SOLO. TUTTI.

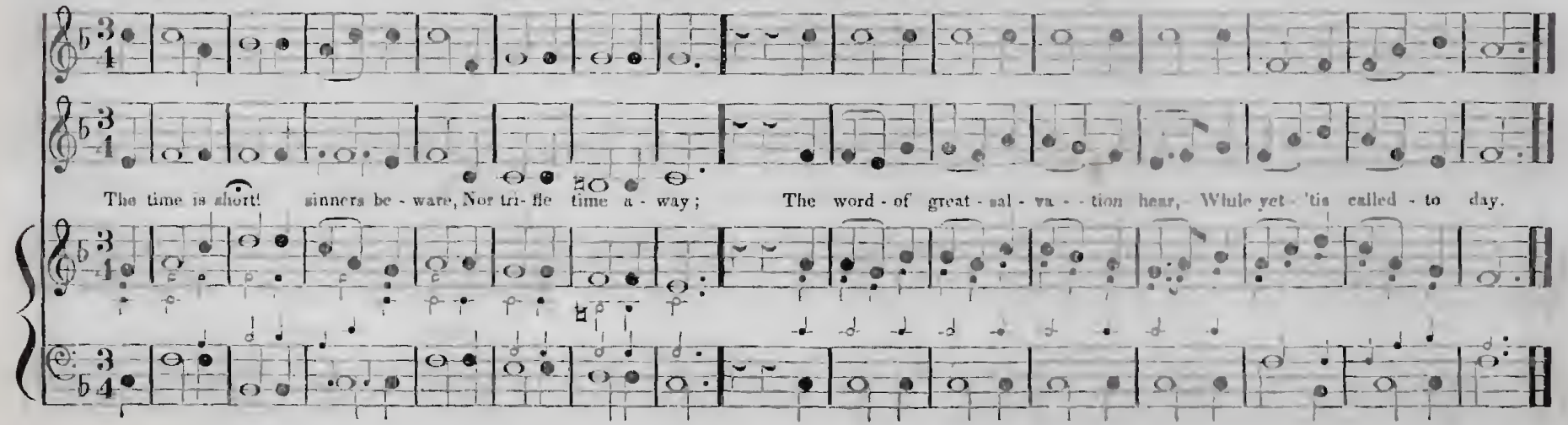
Let ev' - - - ry mor - tal ear attend, And ev' ry heart rejoice; The trump - et of the gos - pel sounds, With an inviting voice, With an in - viting voice.

SOLO. TUTTI.

182 ALLEGRO. **MORNING PRAYER. C. M.** M # *From the American Harp.*



ALLEGRETTO. **ETERNITY. C. M.** M # *From the American Harp.*

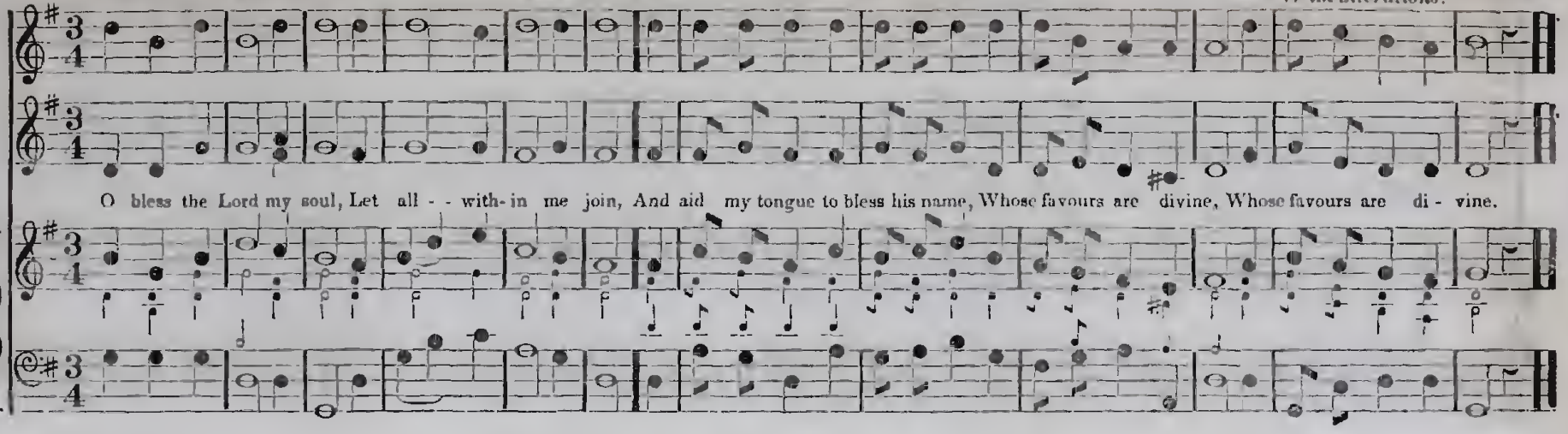


ALLEGRETTO MODERATO.

HAVRE. S. M.

M #

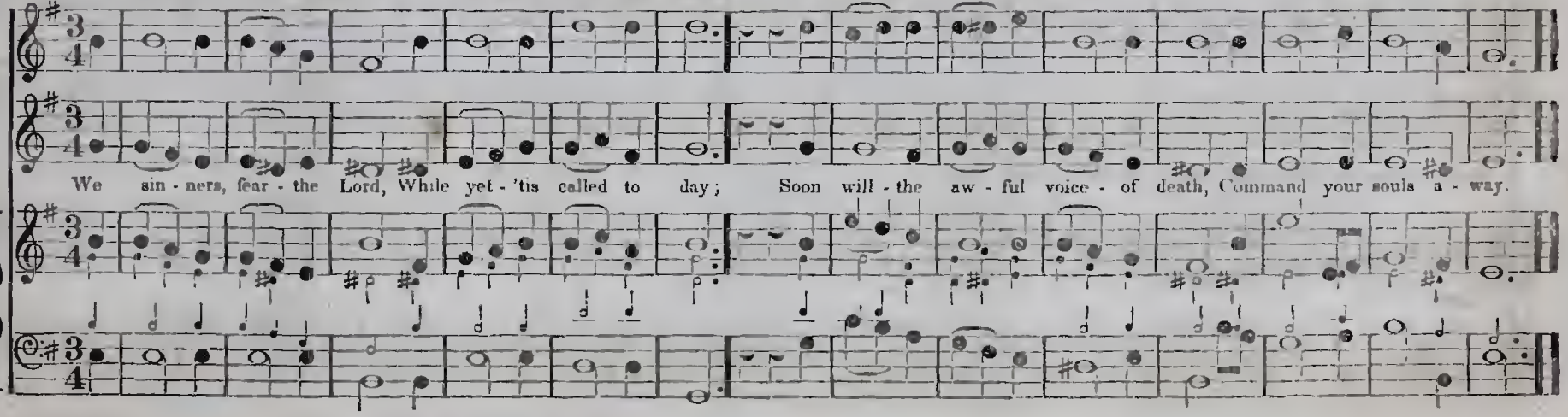
W. Billings.
With alterations.



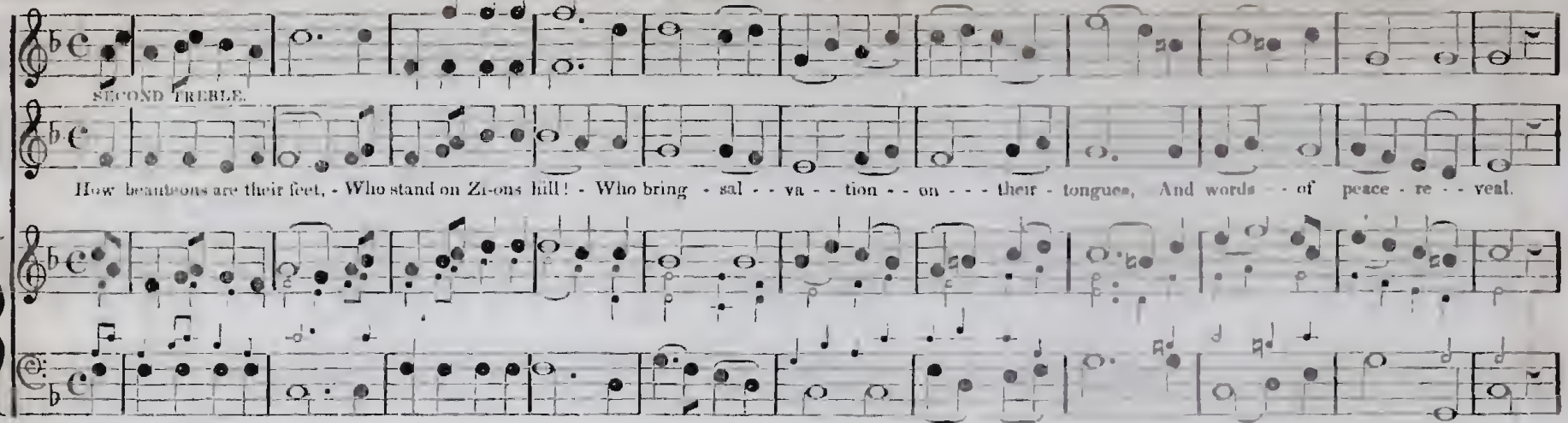
ALLEGRETTO MODERATO.

SNOWHILL. S. M.

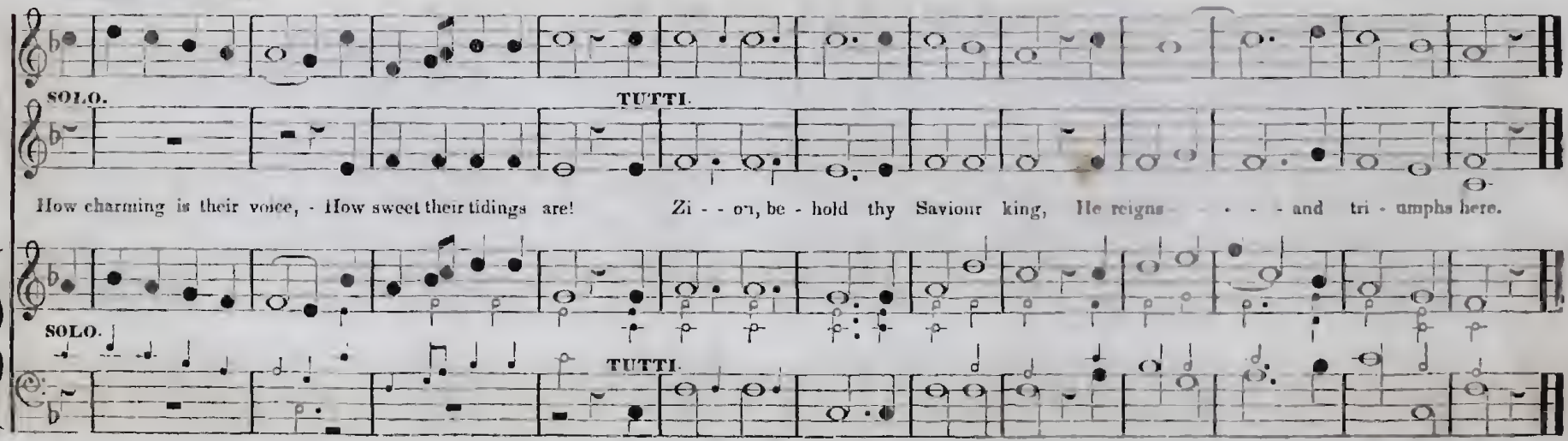
M b



184 UN POCO ALLEGRO. **TRAPHERAS. S. M.** M # **Two Stanzas.**

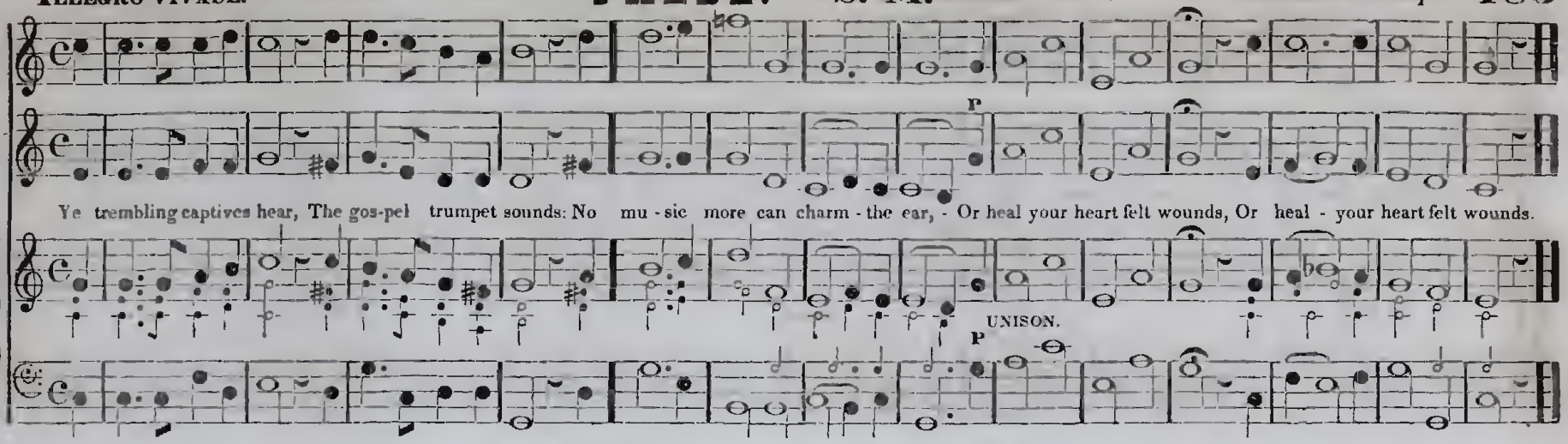


SECOND STANZA.



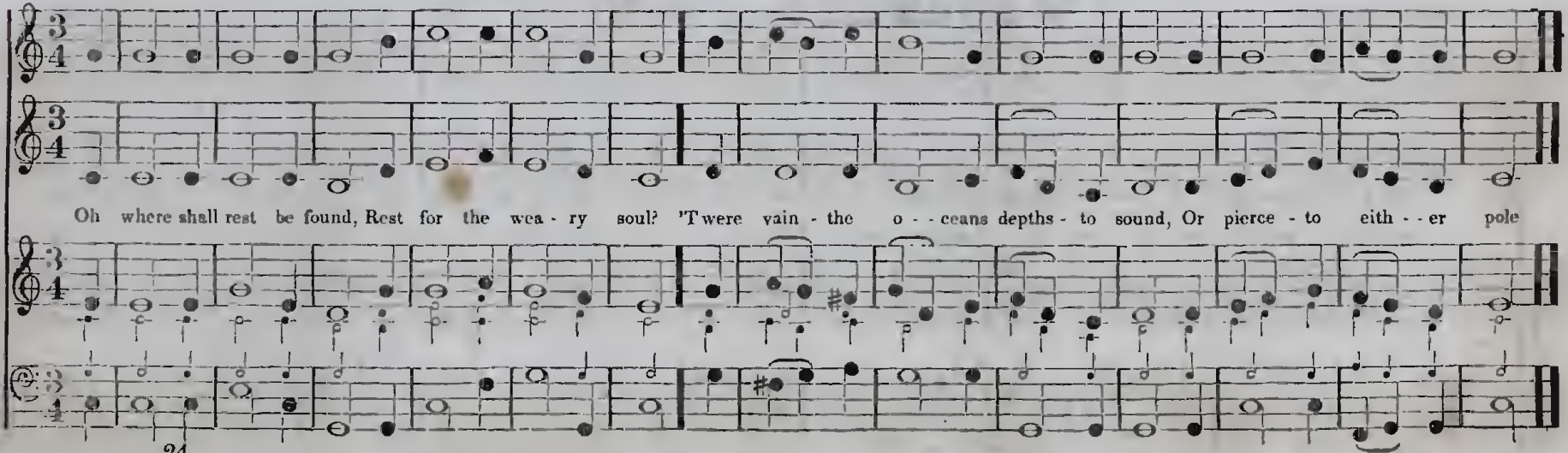
ALLEGRO VIVACE.

PHEBE. S. M. M

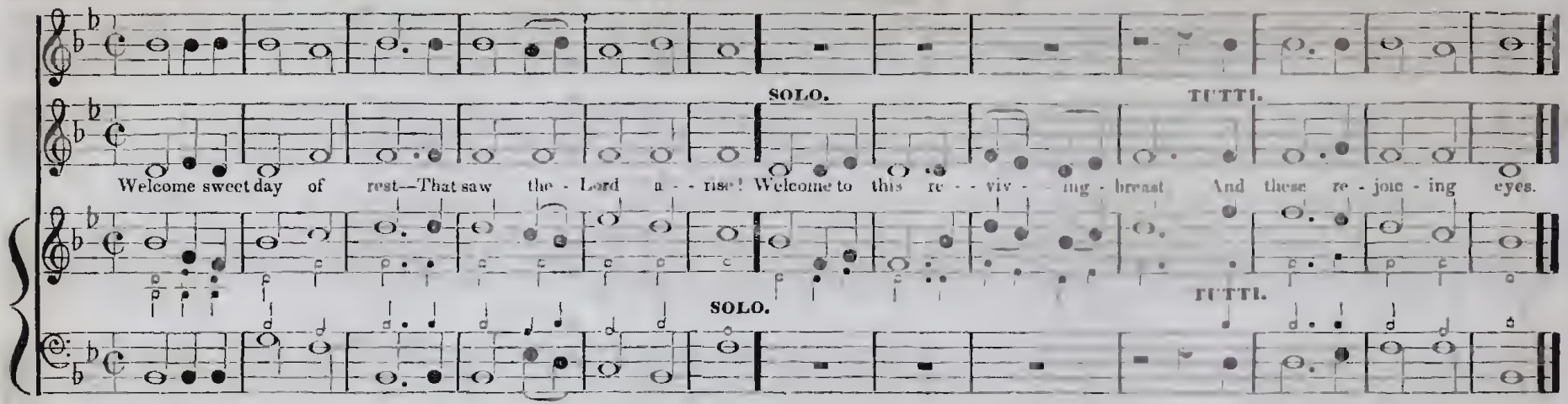


ANDANTINO.

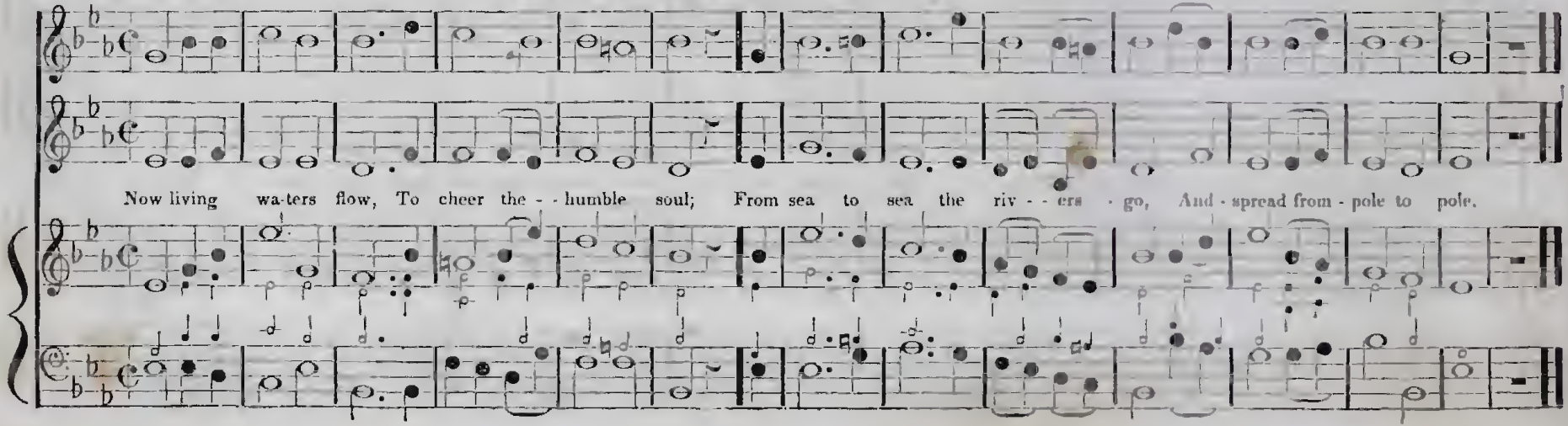
UTICA. S. M. M



186 ALLEGRO ASSAI. **LISBON. S. M.** M # **Hymn Chant.** D. Read.

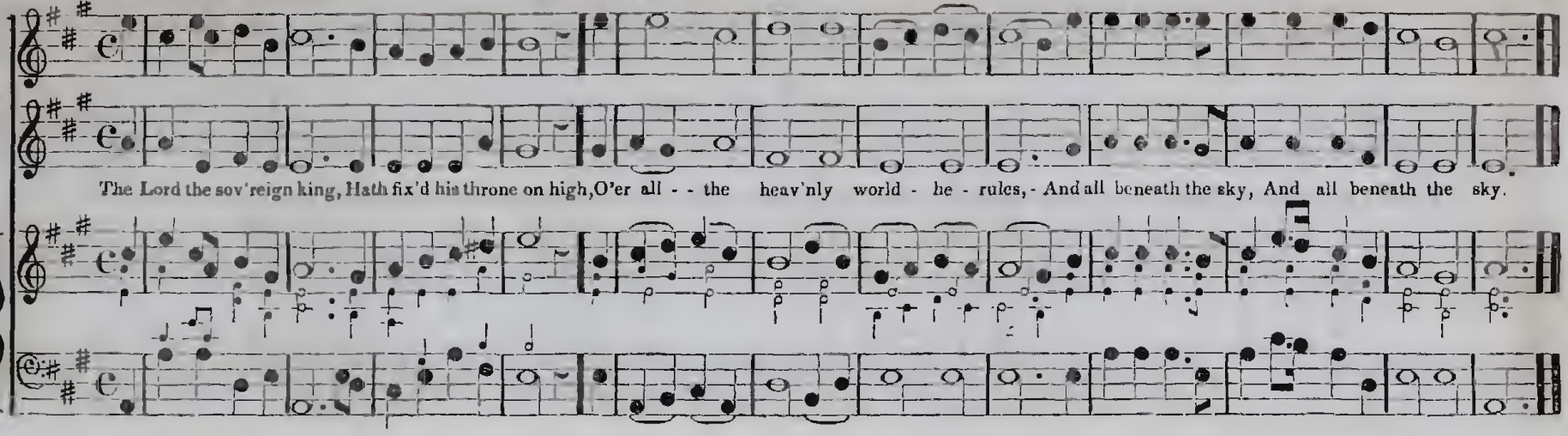


ALLO: ASSAI. **WATCHMAN. S. M.** M # Leach.



ALLEGRETTO MODERATO.

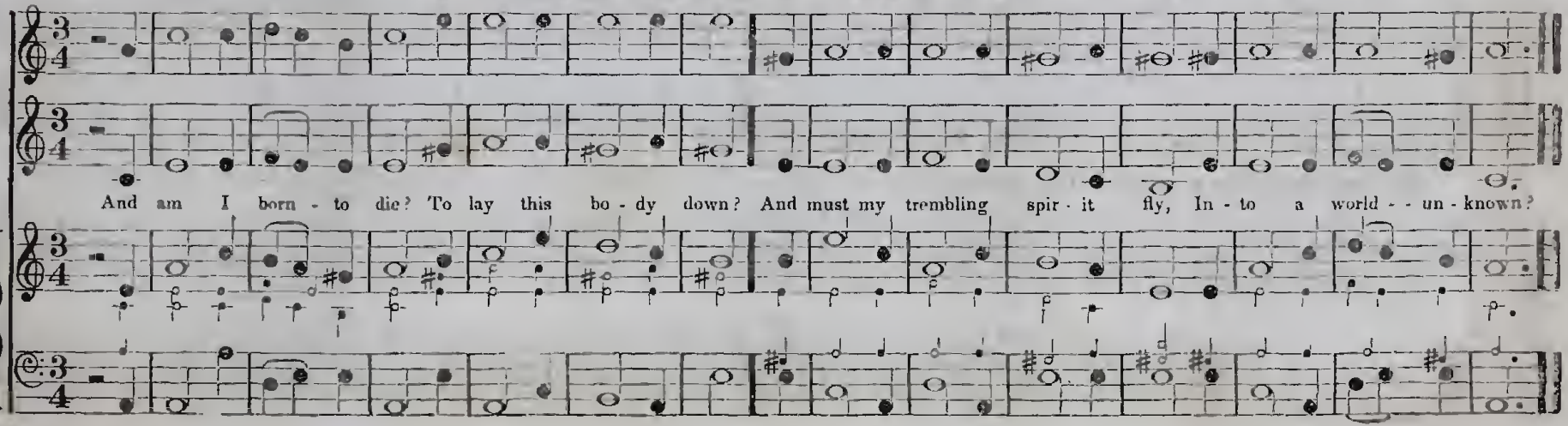
ALBEE. S. M. M



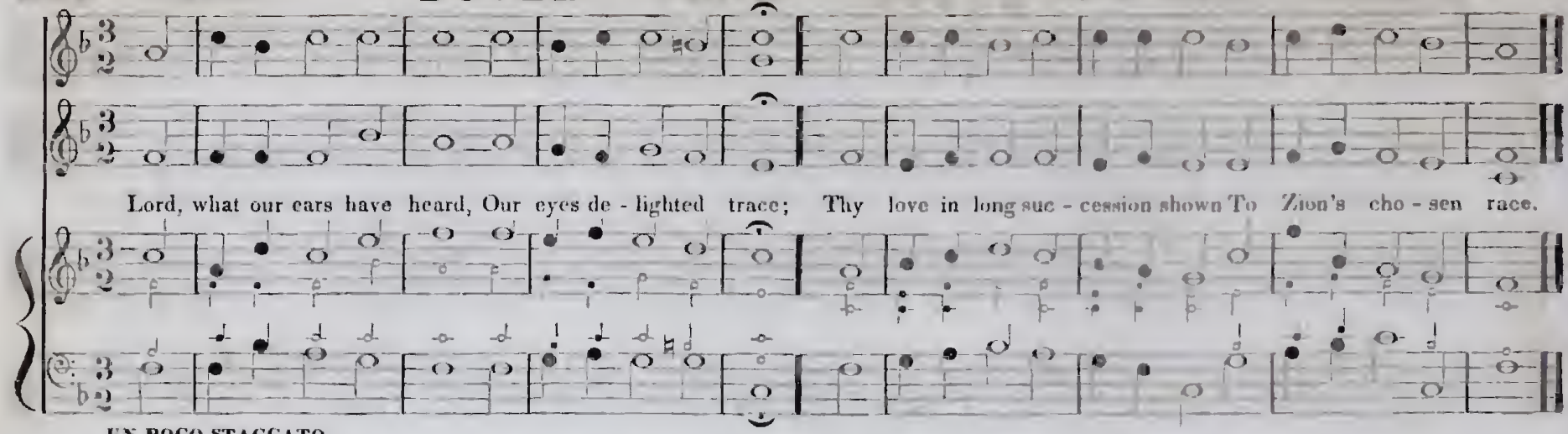
ALLEGRETTO QUASI MODERATO.

LITTLE MARLBOROUGH. S. M. M

A. Williams Coll.

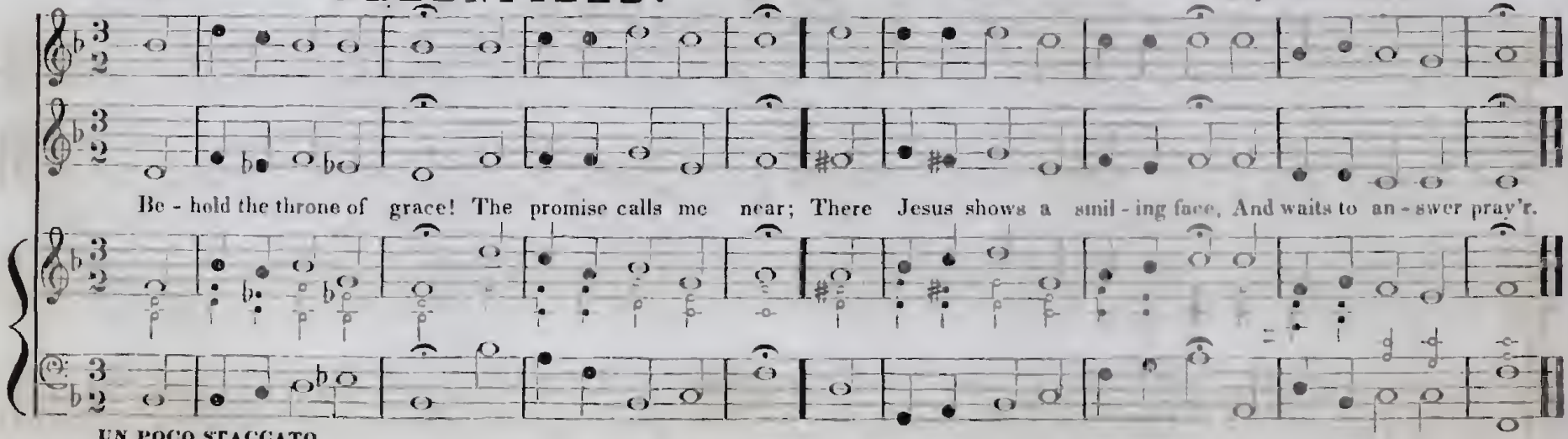


ALLEGRO. **DOVER. S. M.** M # **Hymn Chant.** T. Williams Coll.



UN POCO STACCATO.

ALLEGRO. **GRENFIELD. S. M.** M # **Hymn Chant.**



UN POCO STACCATO.

ALLEGRETTO.

SUTTON. S. M. M

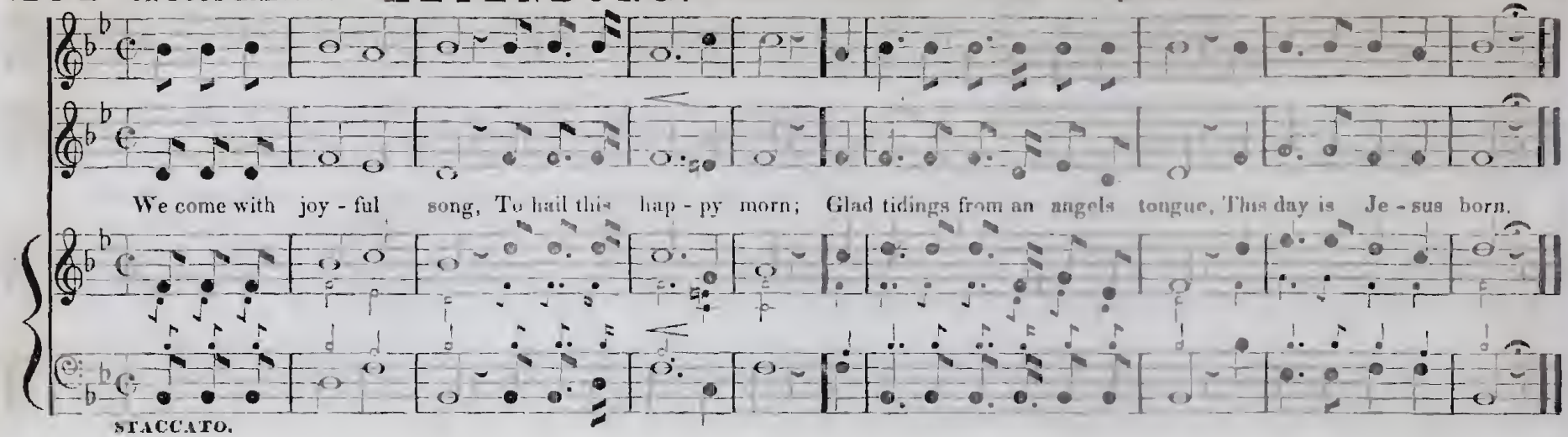
Be - hold the lof - ty sky, Declares its mak - er, God; And all the star - ry works - on high, - Pro - claims his pow'r - a - broad.

CHORAL.

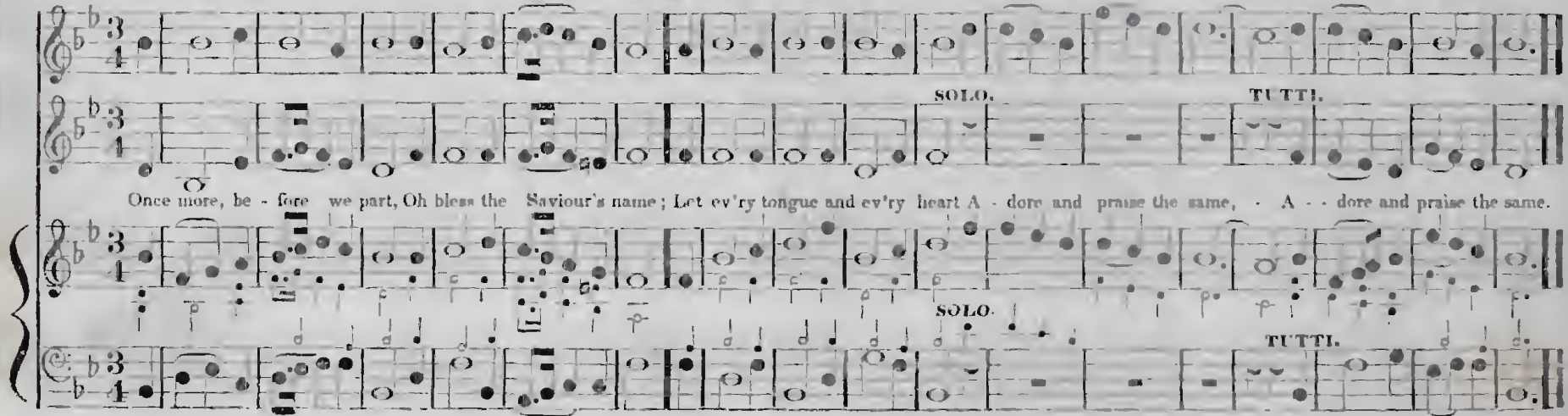
GREGORIAN HYMN. S. M. M b

When over - whelm'd with grief, My heart with - in me dies; Helpless and far from all re - lief, To heav'n I lift mine eyes.

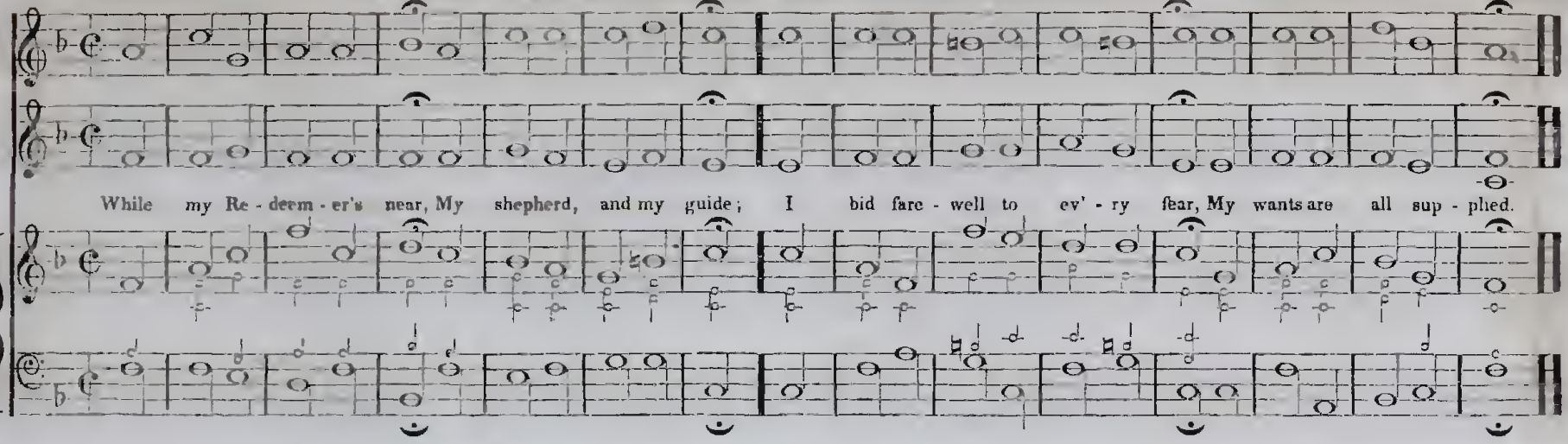
194 UN POCO ALLEGRO. **ALTENBURG.** S. M. M # Hymn Chant.



ALLEGRETTO. **ENCORE.** S. M. M # J. Husband.

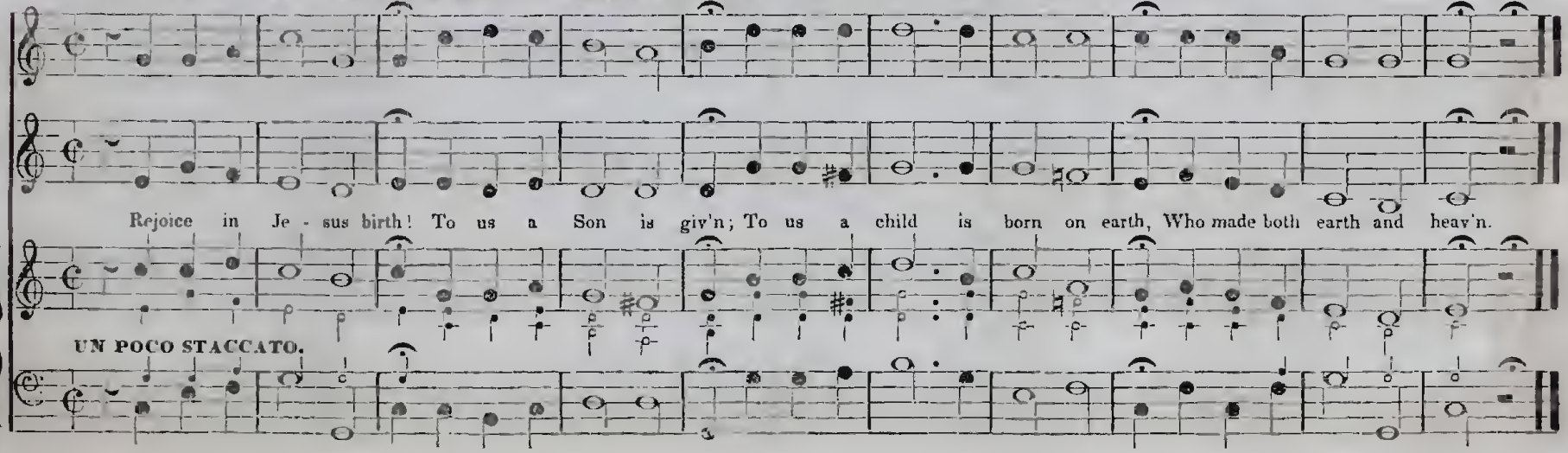


NEW DARTMOUTH. S. M. M



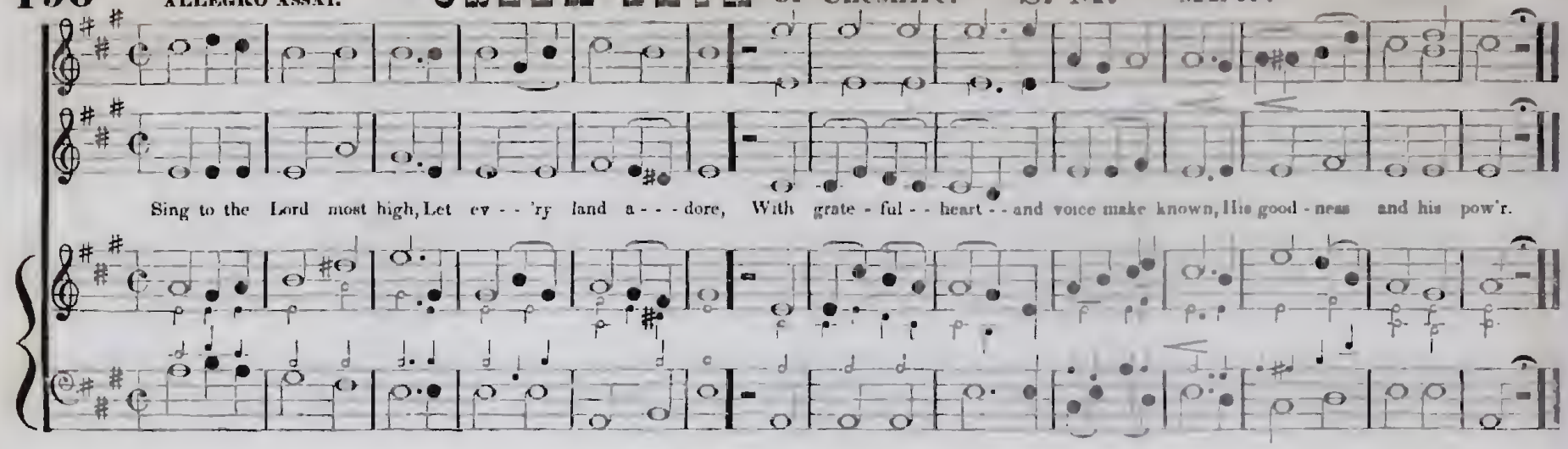
ALLA BREVE.

CHRISTMAS CHANT. S. M. M # Hymn Chant. *From the American Harp.*



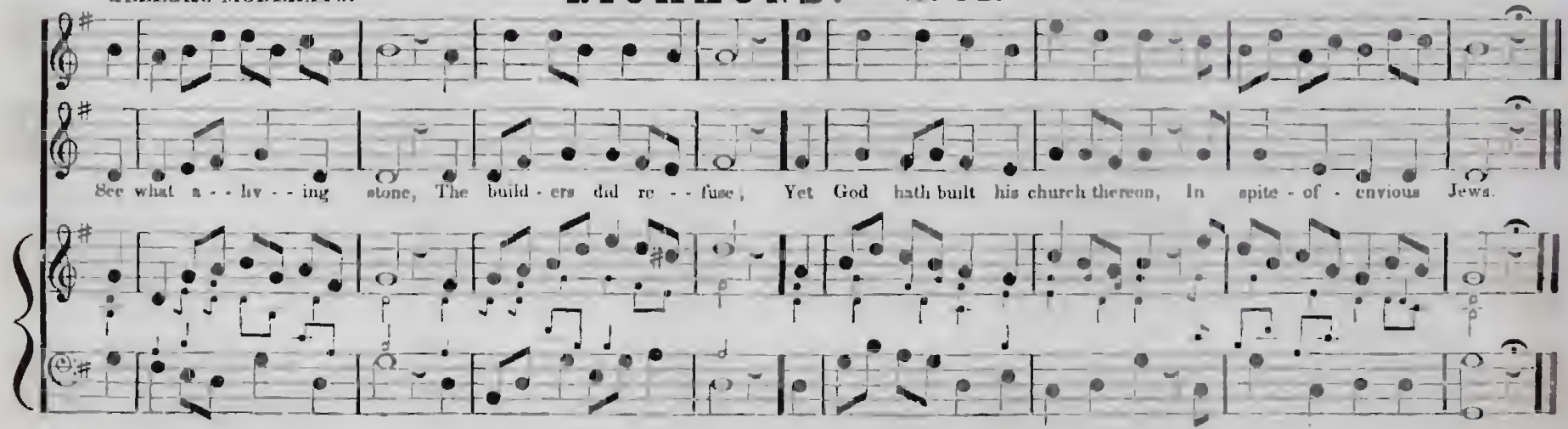
ALLEGRO ASSAI.

GREEK BATH or Cheshire. S. M. NEW.

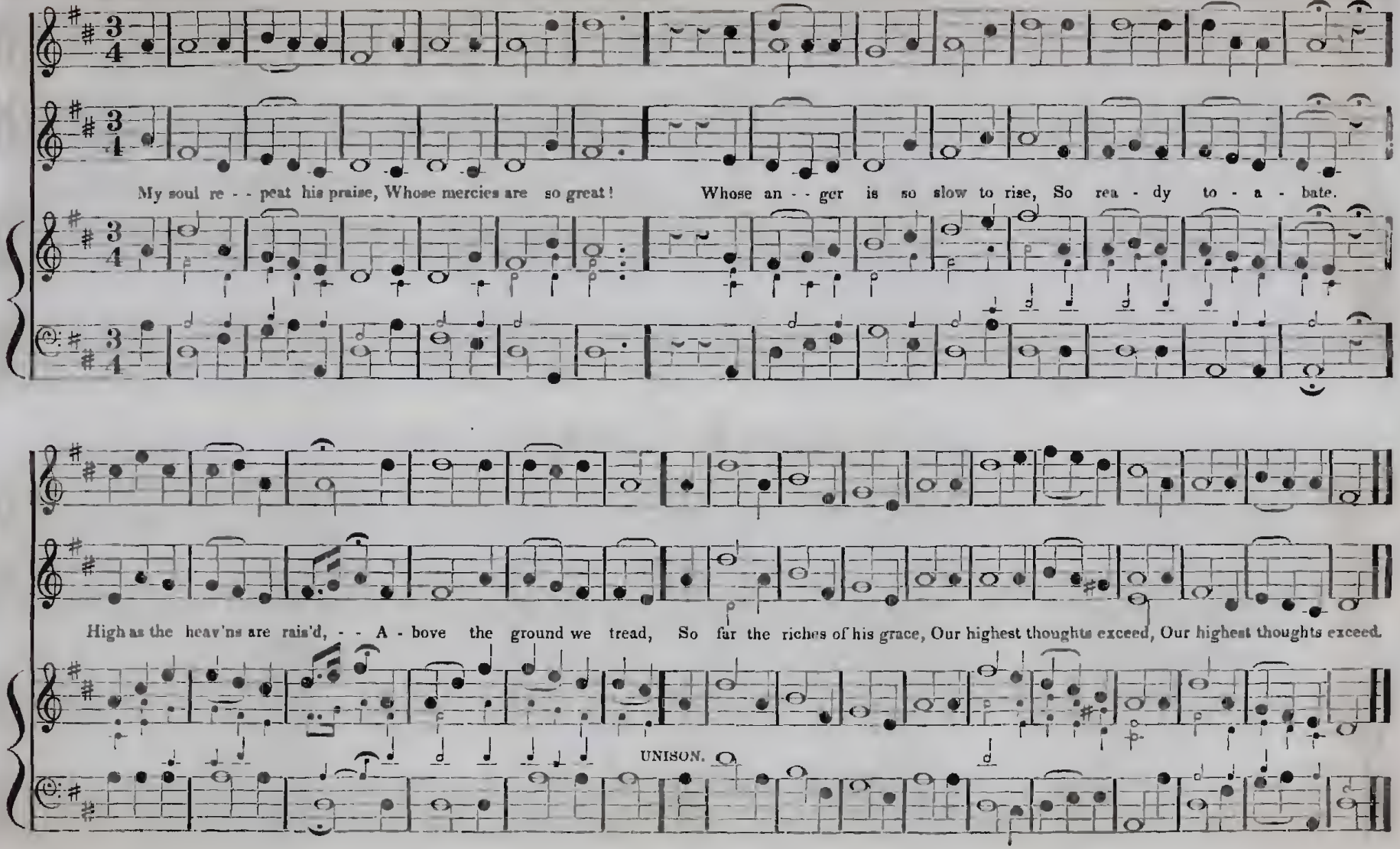


ALLEGRO MODERATO.

RICHMOND. S. M. NEW.



ALLEGRETTO. **PELHAM. S. M.** M # F. Giardini.

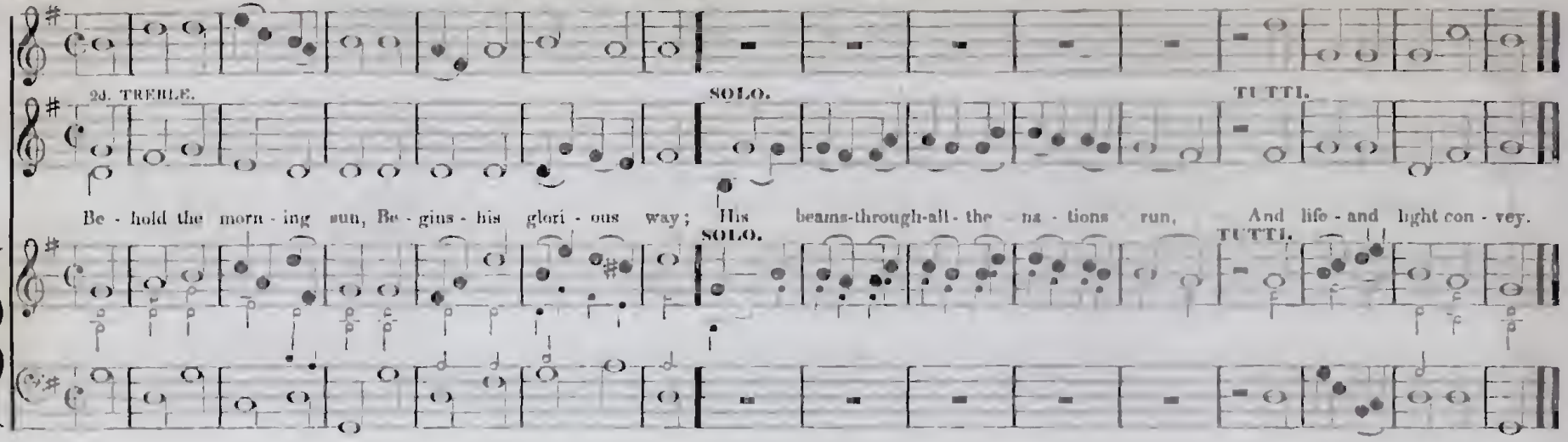


ALLEGRO MODERATO.

SHIRLAND. S. M.

M #

Stanley.

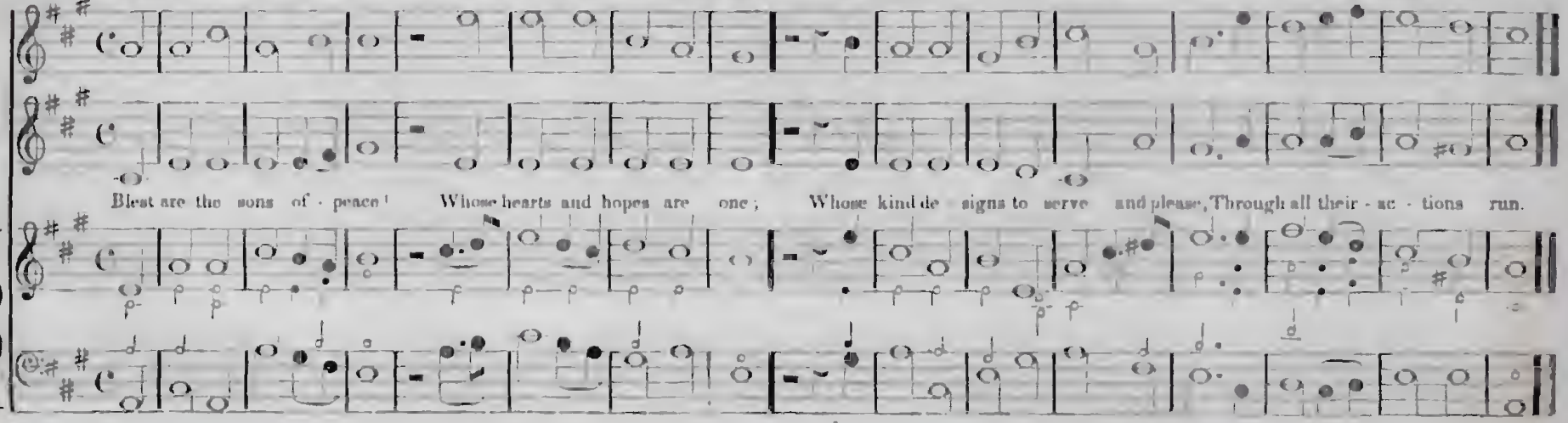


ALLEGRO ASSAI.

ST. THOMAS. S. M.

M #

A. William's Coll.

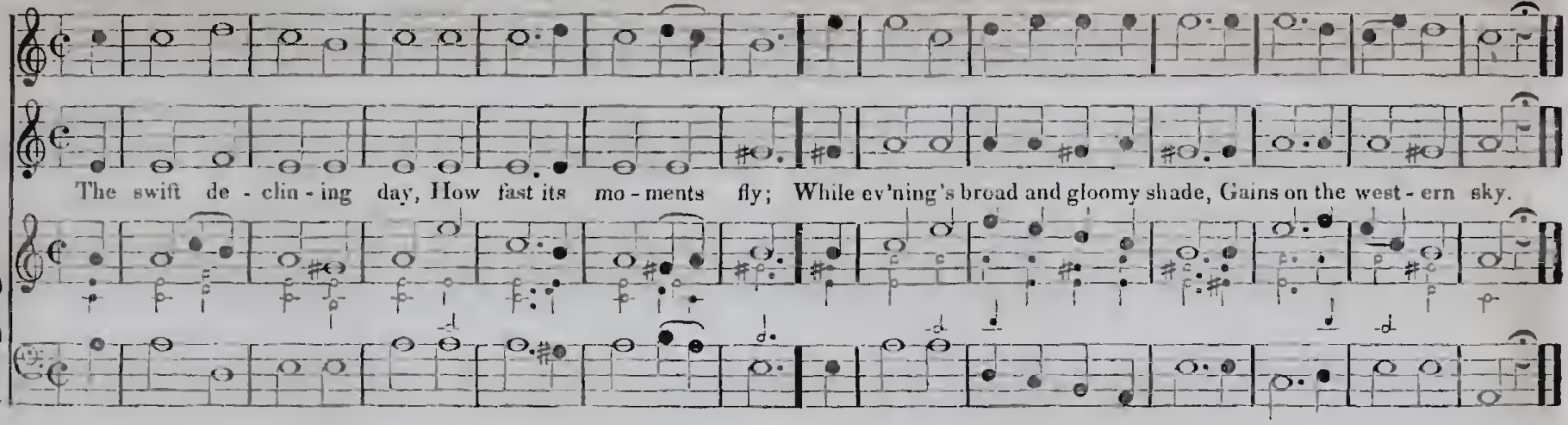


ALLEGRETTO.

NORWICH. S. M.

M b

From the Village Harmony.

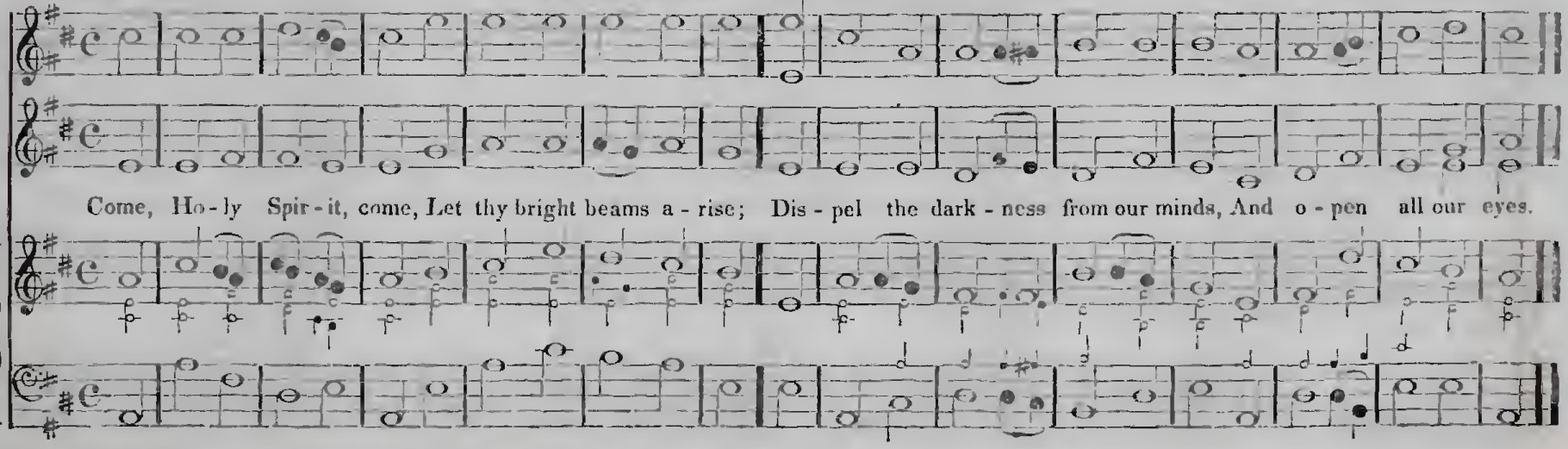


ALLEGRO.

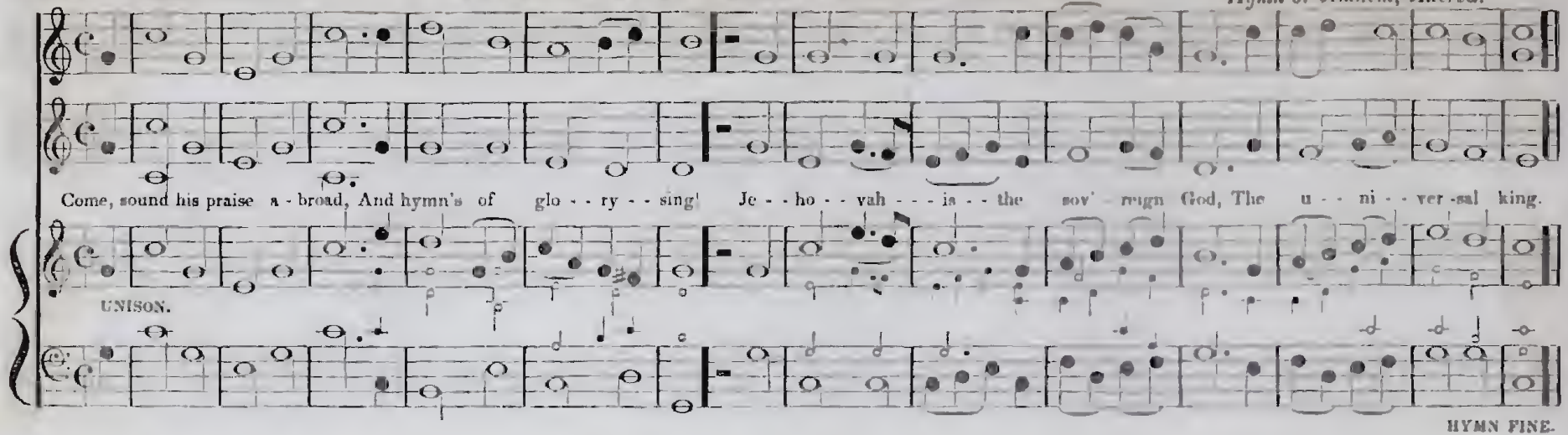
ATHOL. S. M.

M #

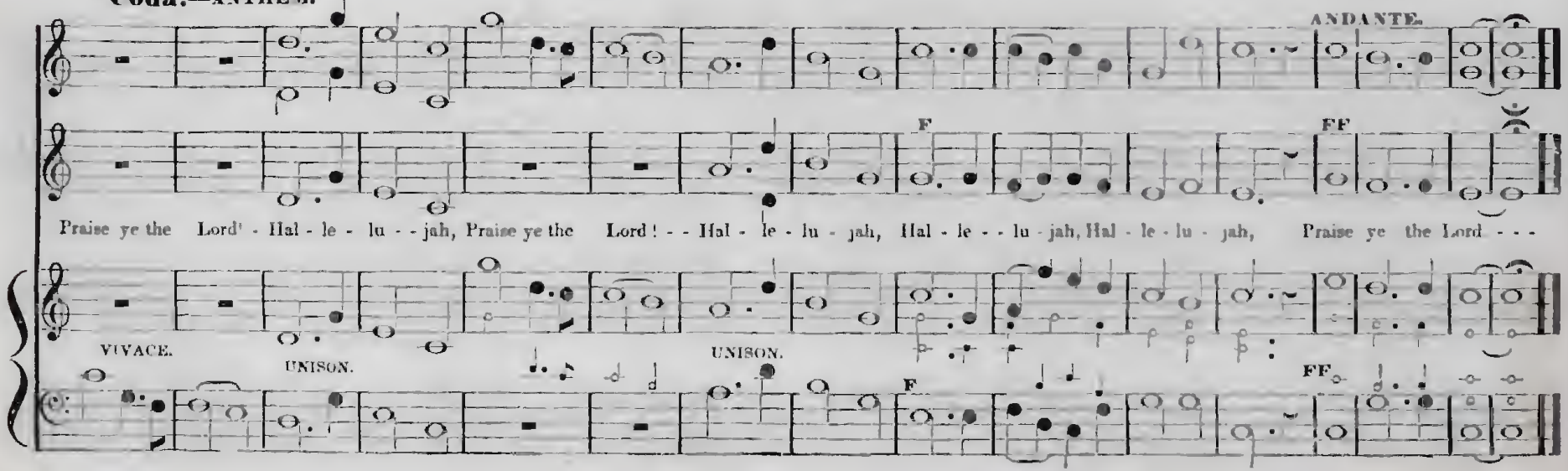
Rev. R. Harrison.



200 ALLEGRO MOLTO. **SILVER STREET. S. M.** M # I. Smith.
Hymn or Anthem, Altered.

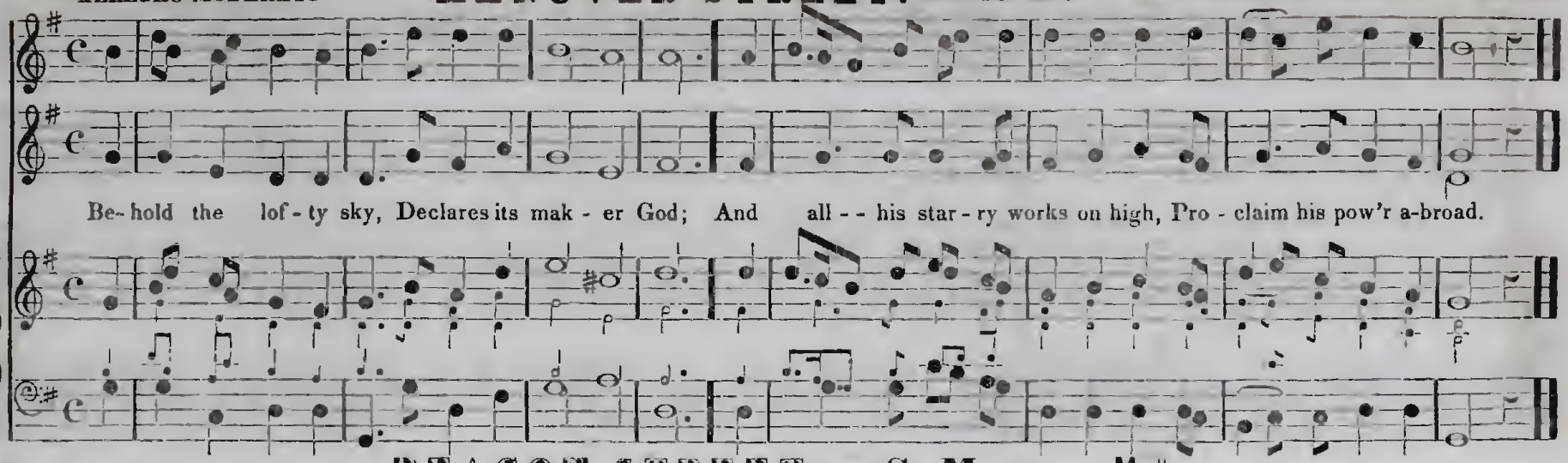


Coda.—ANTHEM.



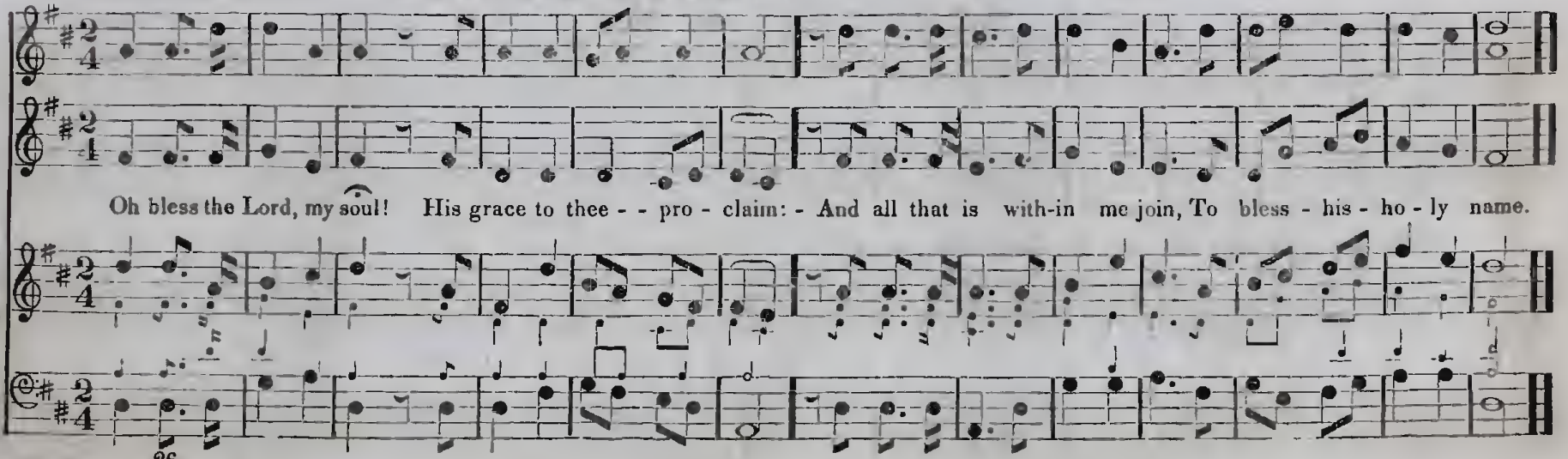
ALLEGRO MODERATO.

HANOVER STREET. S. M. M



MOLTO ALLEGRETTO.

BEACON STREET. S. M. M

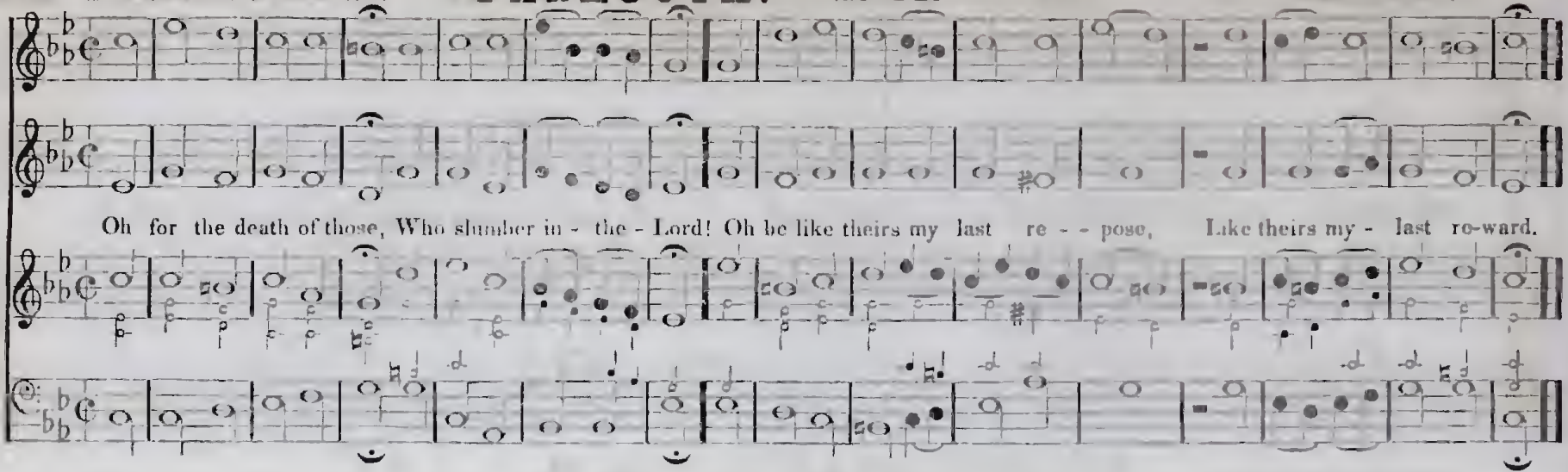


ALLEGRETTO MODERATO.

YARMOUTH. S. M.

M ♭

Jno. Wainwright.

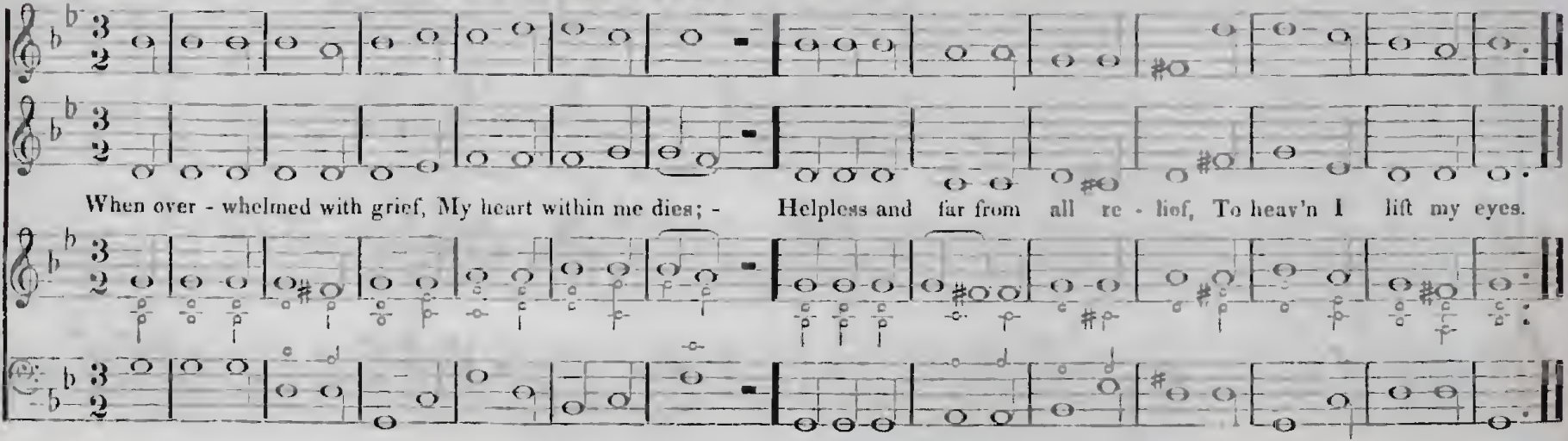


CHORAL STYLE.

DUNBAR. S. M.

M ♭

Corelli.



ALLEGRO ASSAI.

DARTMOUTH. S. M. M

SOLO. TUTTI.

See what a liv - - ing stone, The builders did re - fuse ; Yet God hath built his church thereon, Yet God hath built his church thereon, In spite of envious Jews.

SOLO.

TUTTI.

ALLEGRETTO.

BRIGHAM. S. M. M

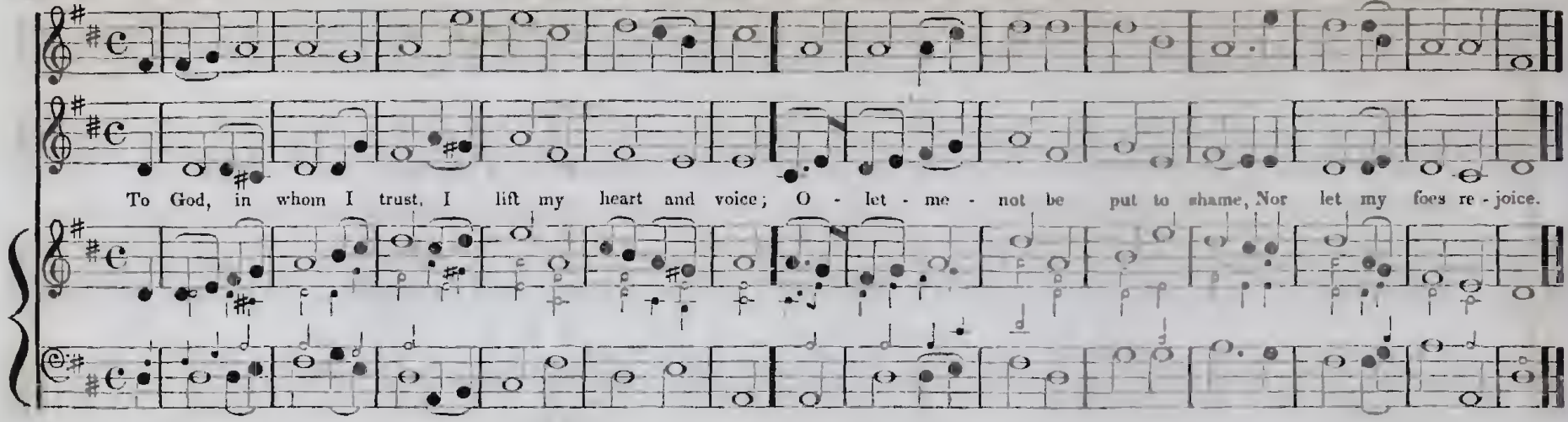
Be - - hold with awful pomp, The Judge prepares to come ; Th'archangel sounds - the dreadful trump, And wakes the gen'ral doom, And wakes the gen'ral doom.

ALLEGRETTO.

EASTBURN. S. M.

M #

Harwood.



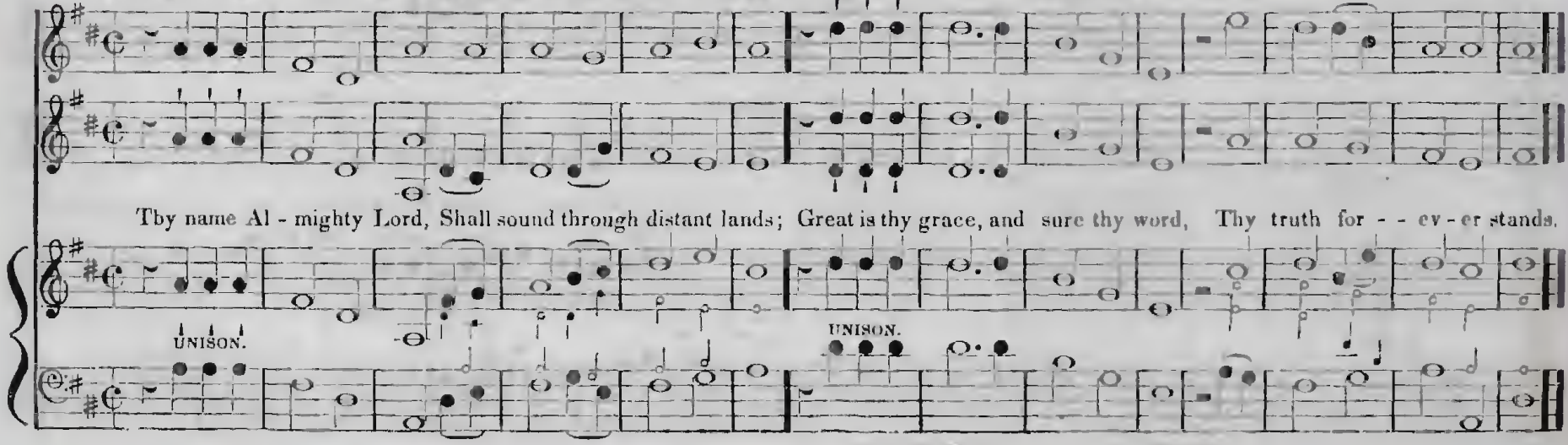
ALLEGRO ASSAI.

CLAPTON. S. M.

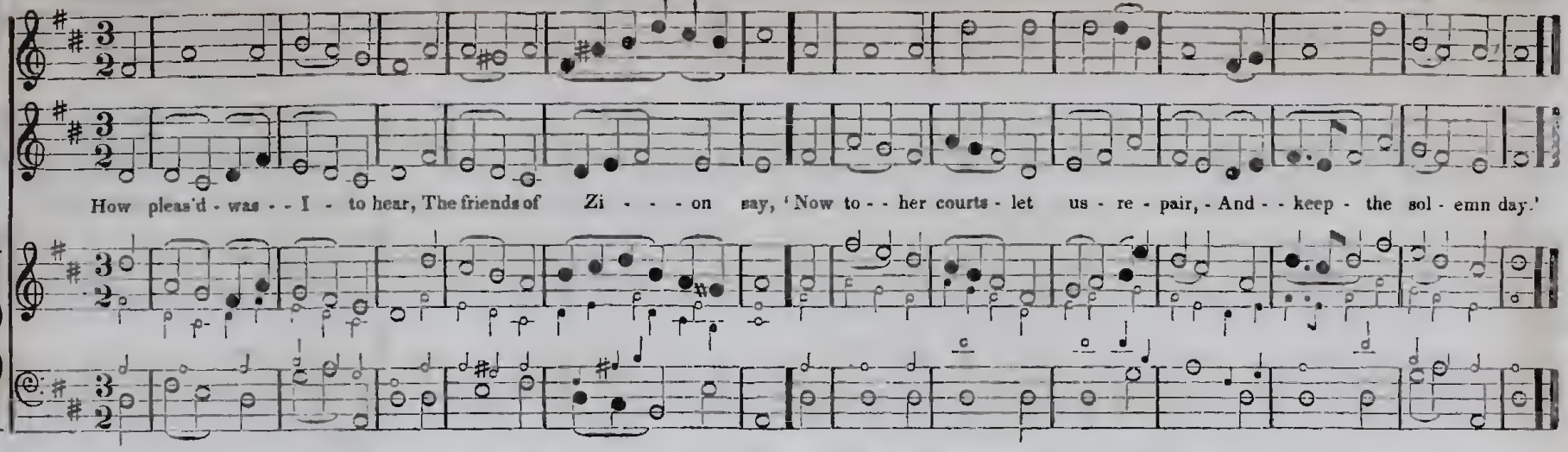
M #

Hymn Chant.

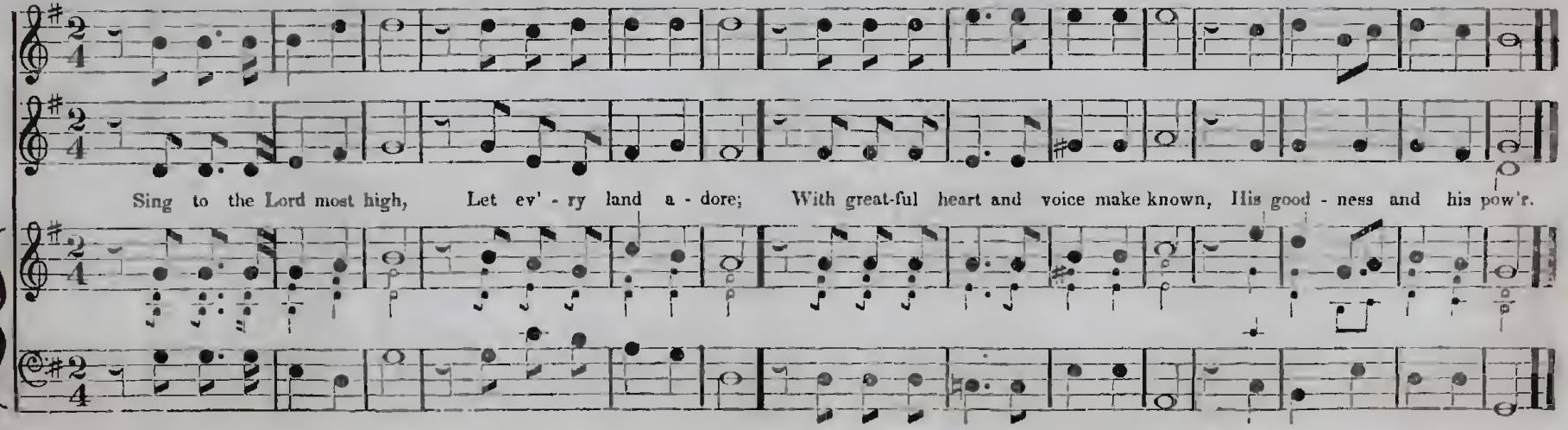
Jones.



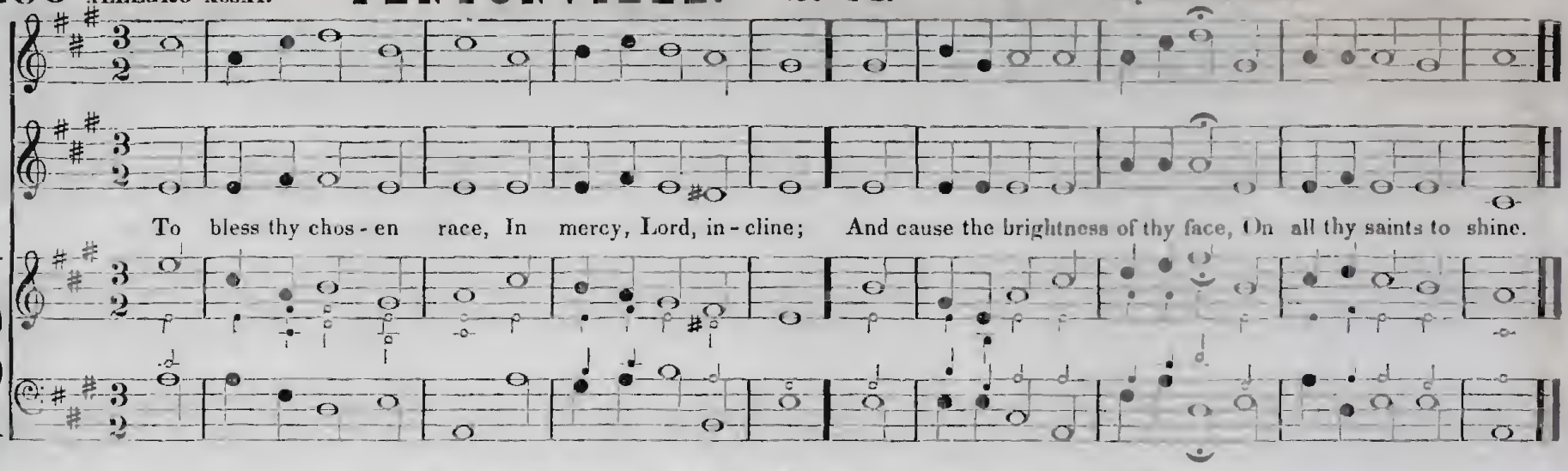
ALLEGRO. **PECKHAM.** S. M. M # Isaac Smith.



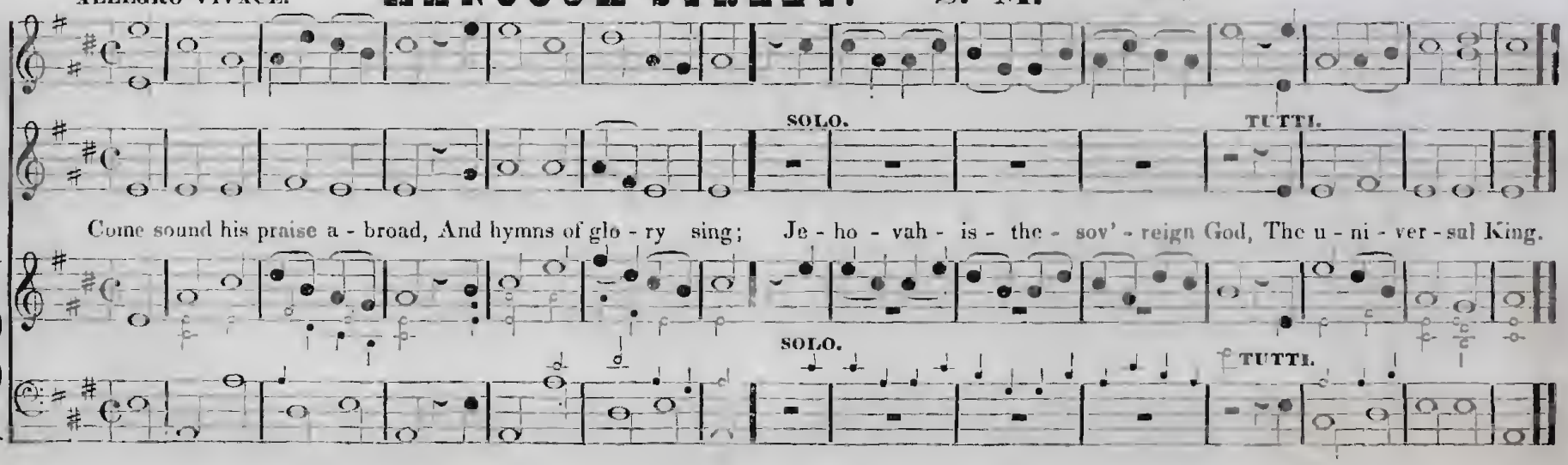
ALLEGRO MODERATO. **HILLSBORO.** S. M. M # **Hymn Chant.**



ALLEGRO ASSAI. **PENTONVILLE. S. M.** M # Hymn Chant.



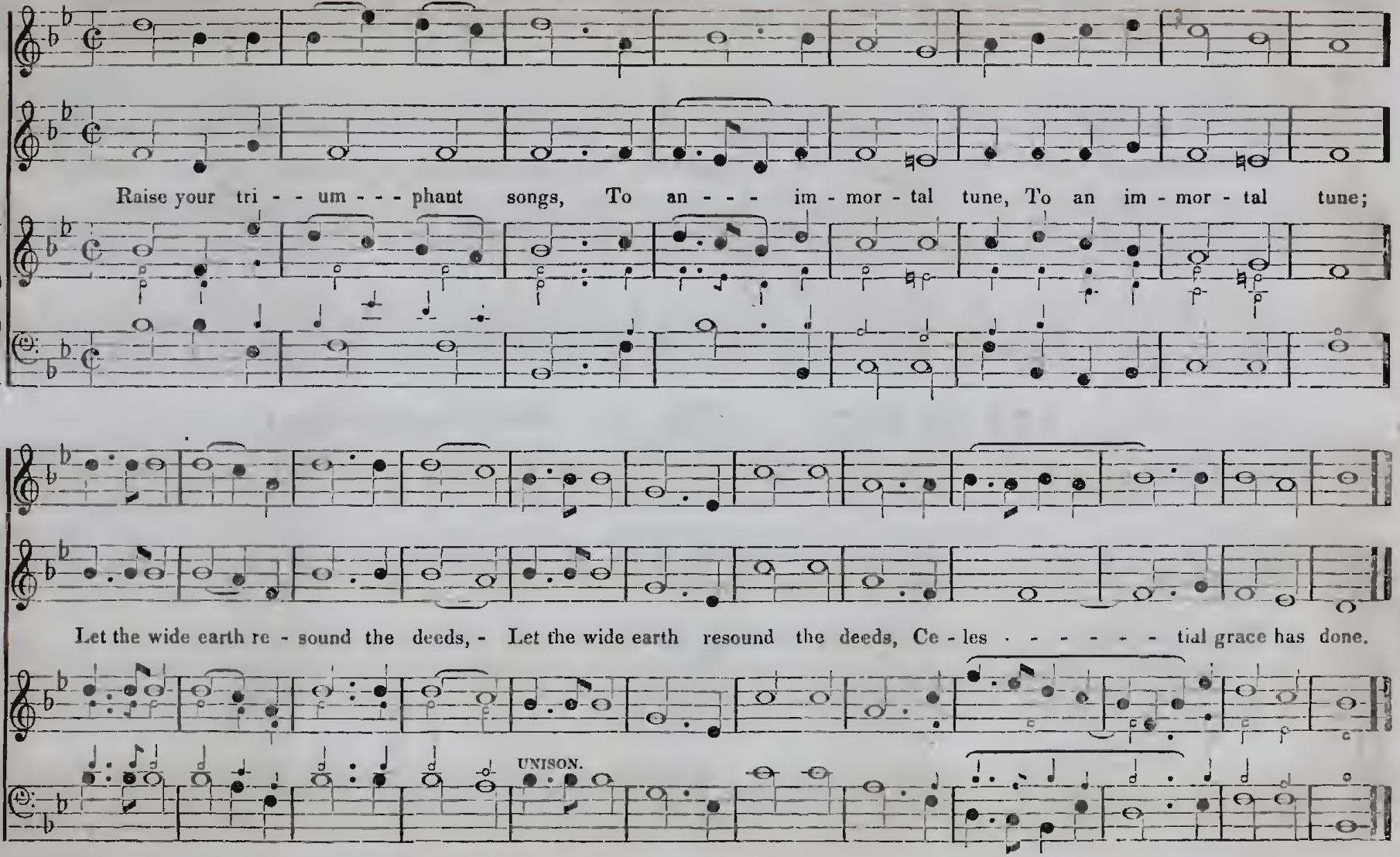
ALLEGRO VIVACE. **HANCOCK STREET. S. M.** M #



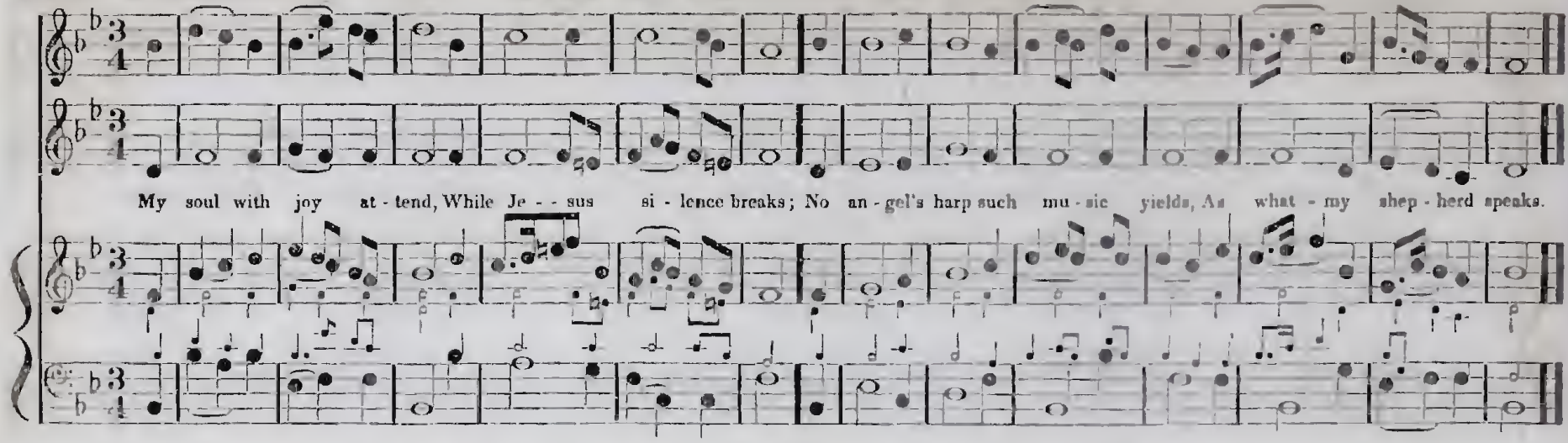
ALLEGRO ASSAI.

SUMMER STREET. S. M.

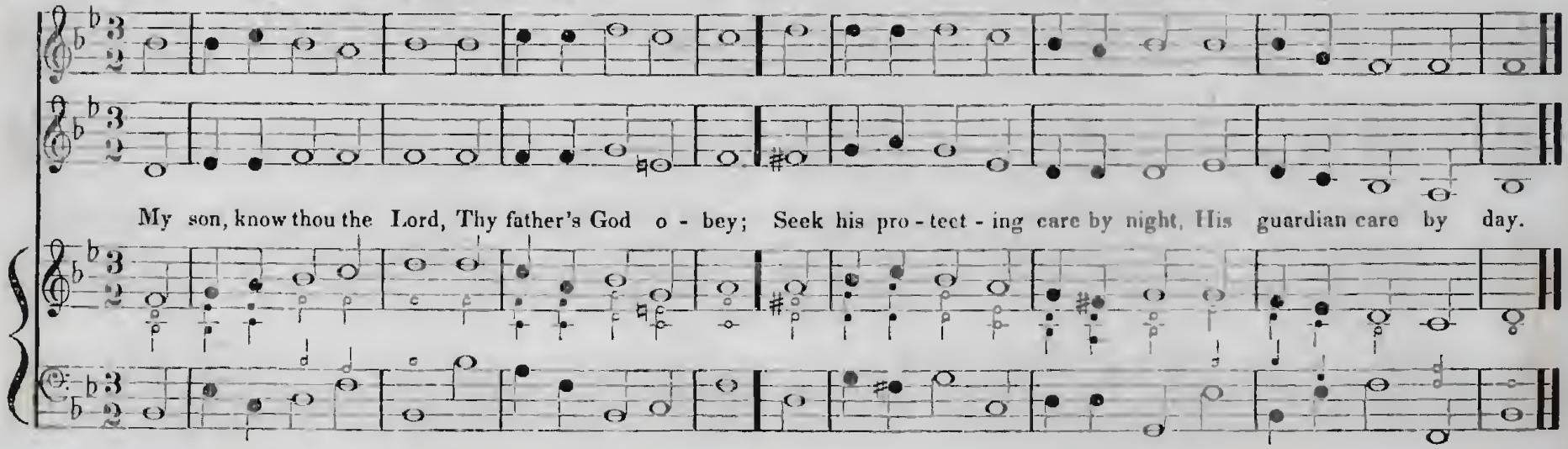
M #

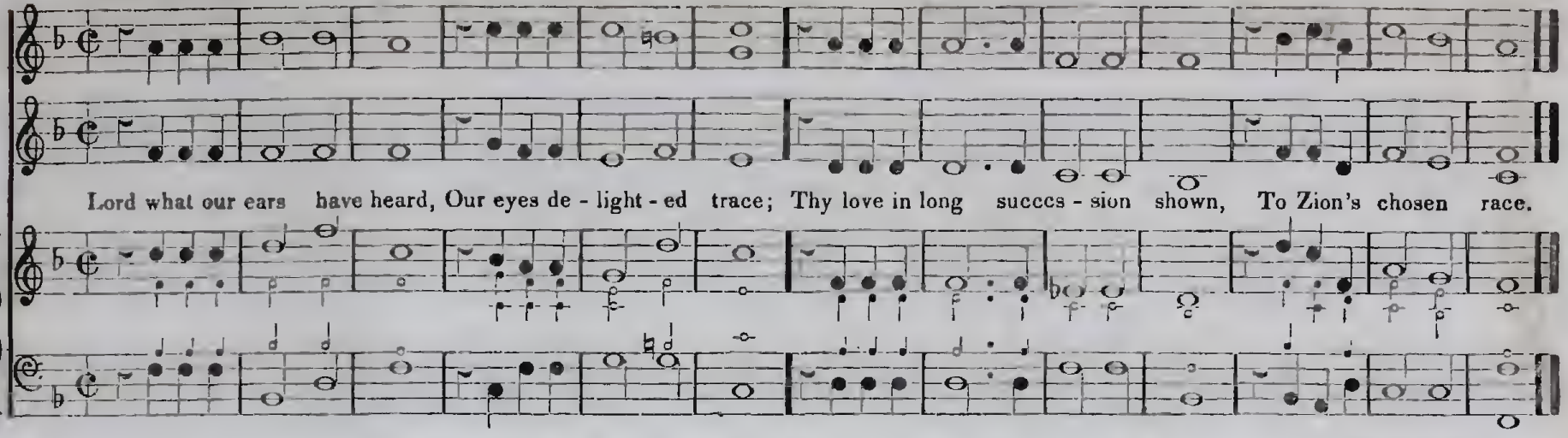


208 ALLEGRETTO. **HOPKINS. S. M.** M #

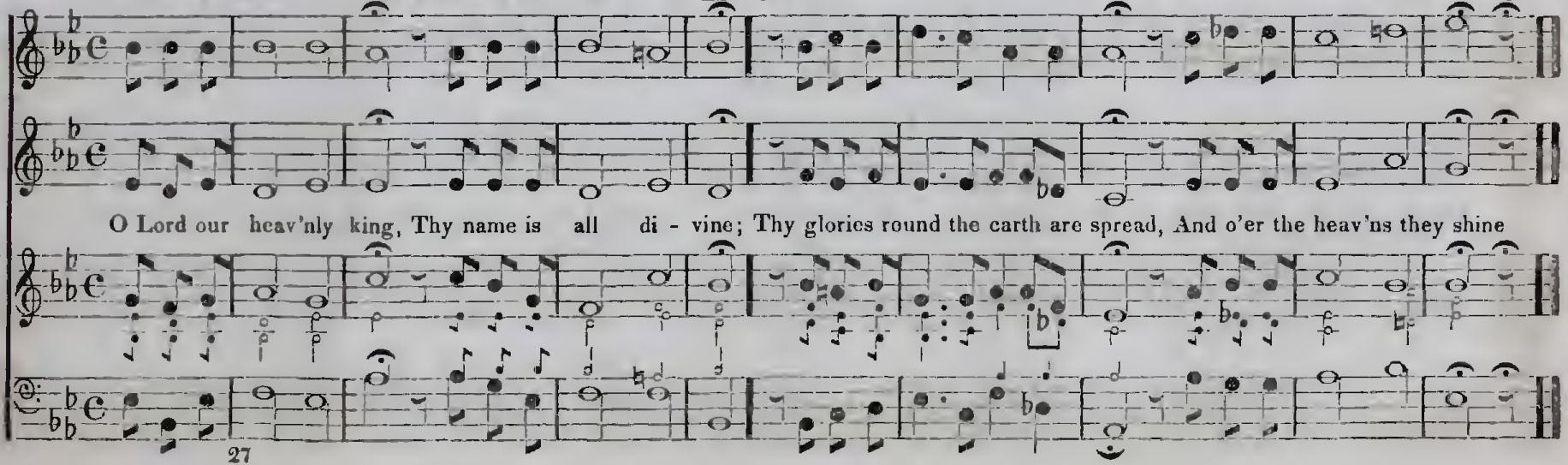


ALLEGRO VIVACE. **CORNHILL. S. M.** M # **Hymn Chant.**

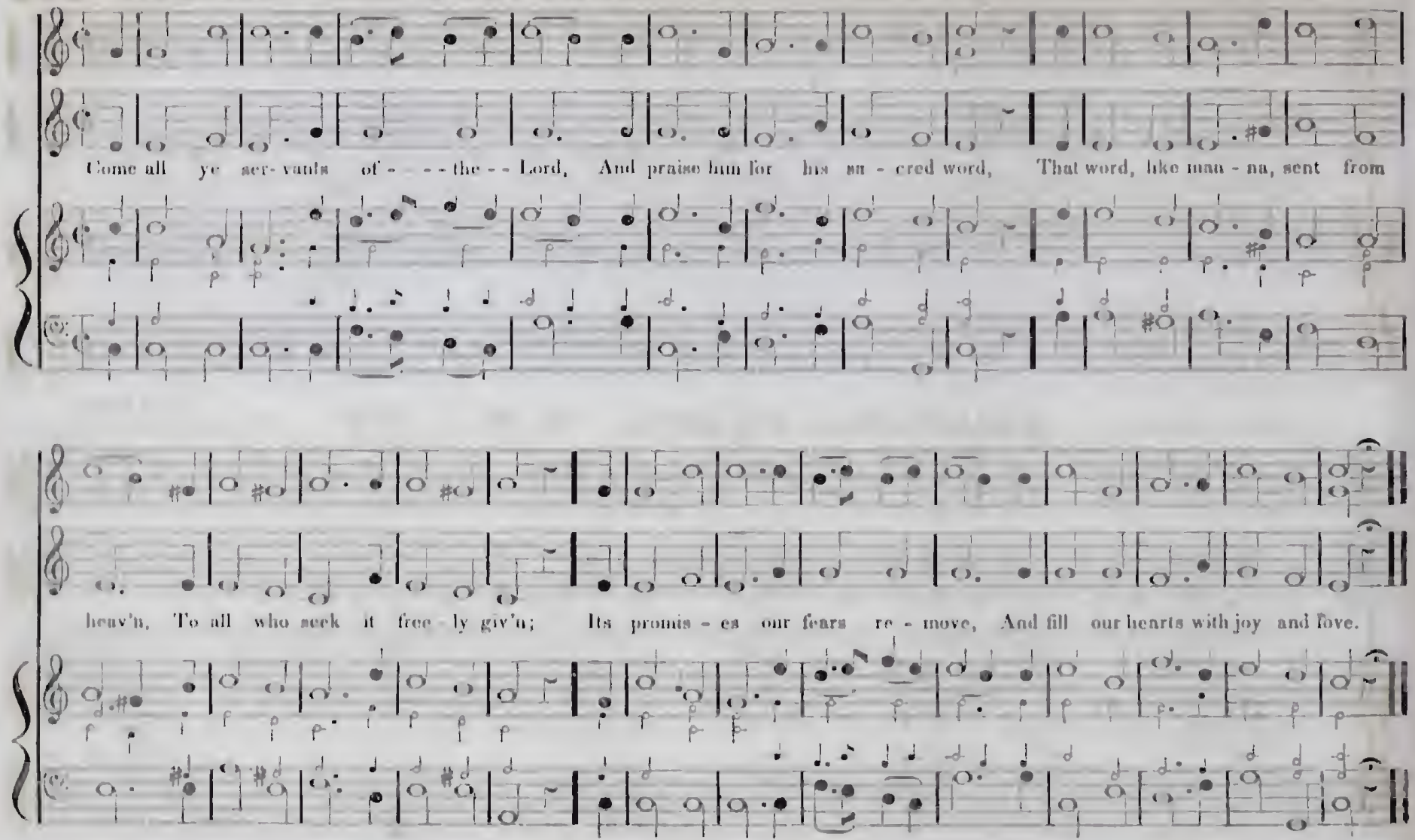


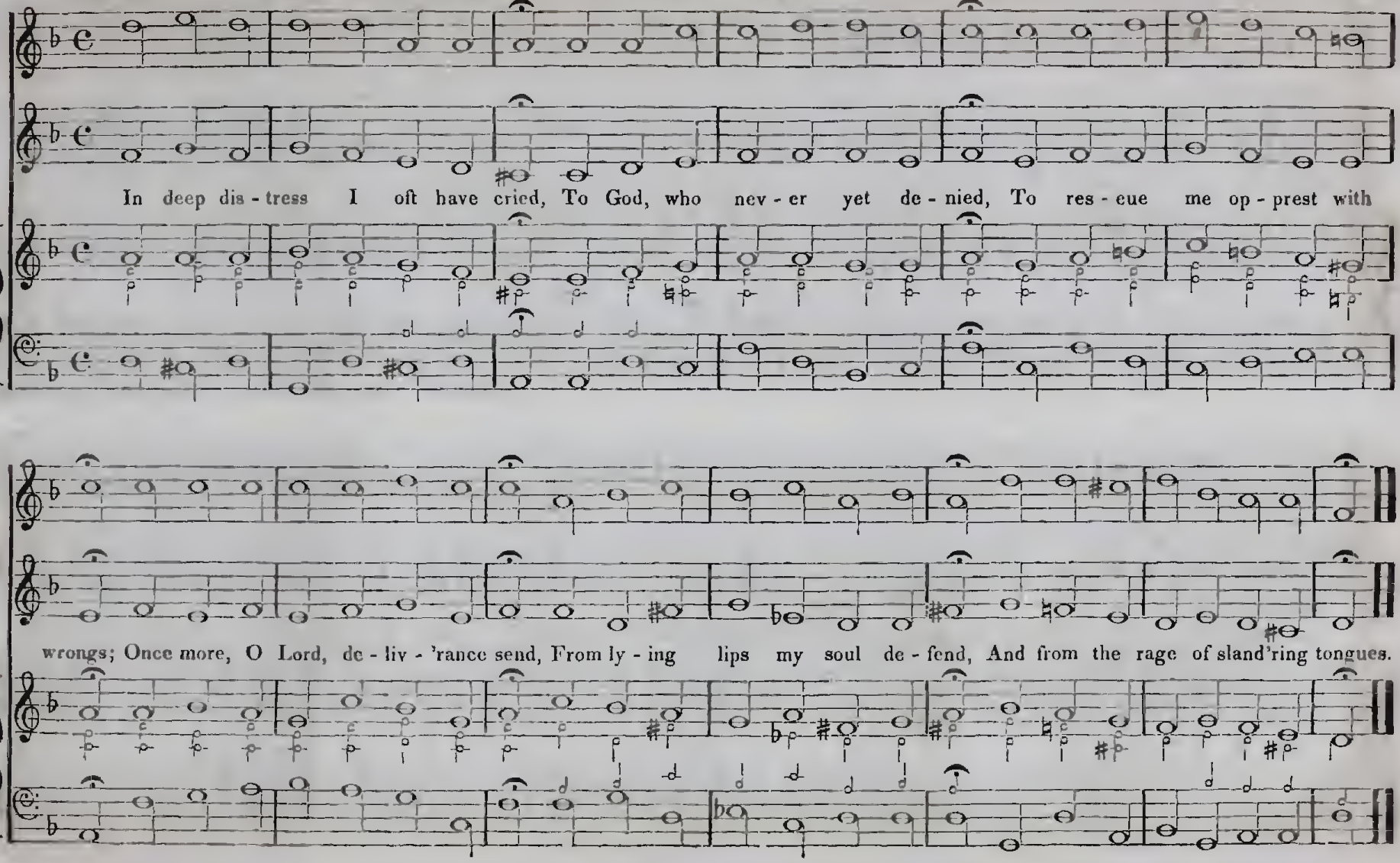


UN POCO ALLEGRO. **EPISCOPAL CHANT. S. M. M #** Hymn Chant. *From the American Harp.*

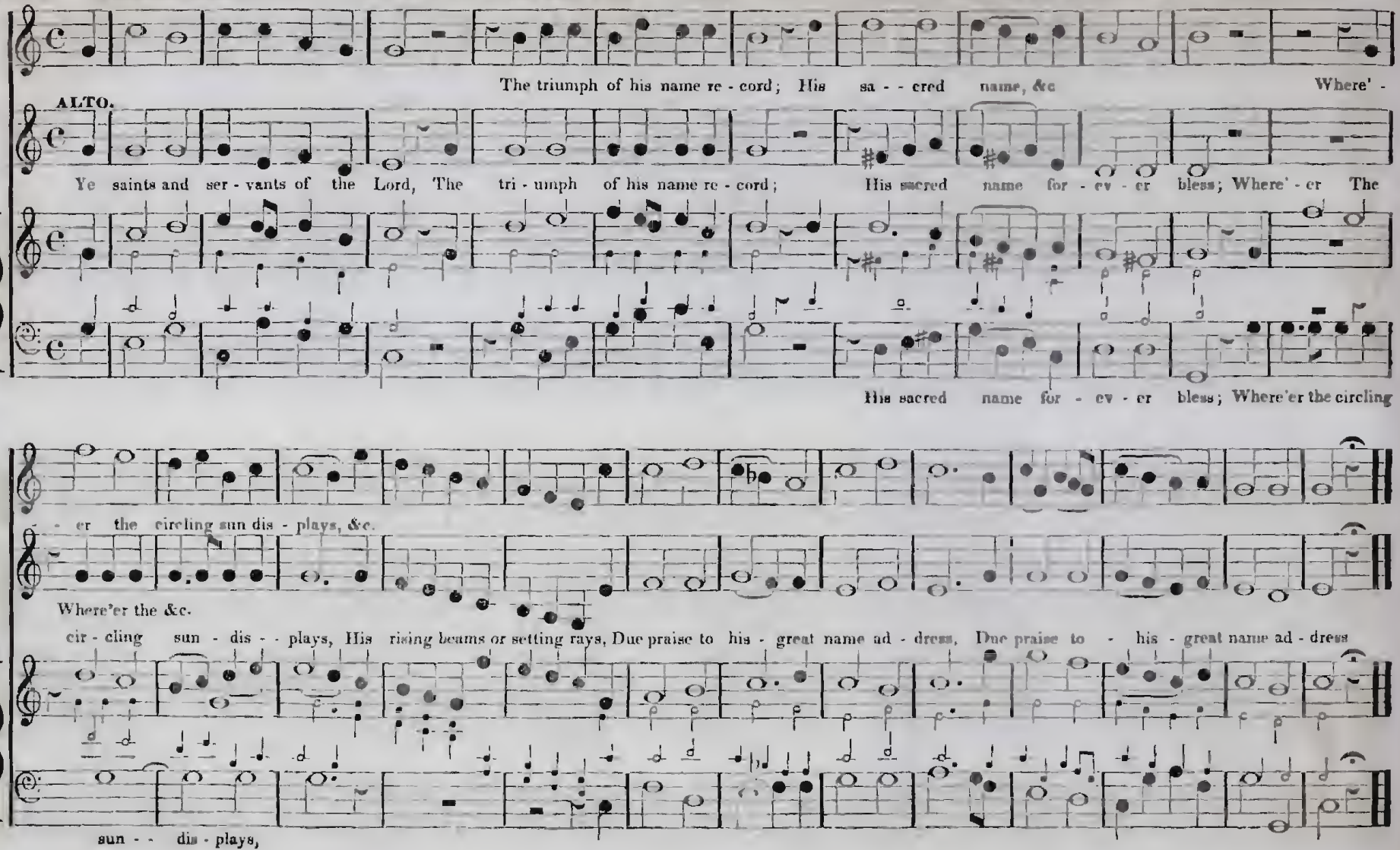


ALLEGRO ASSAI. **GLOUCESTER. L. M.** Six Lines. M # B. Milgrove.



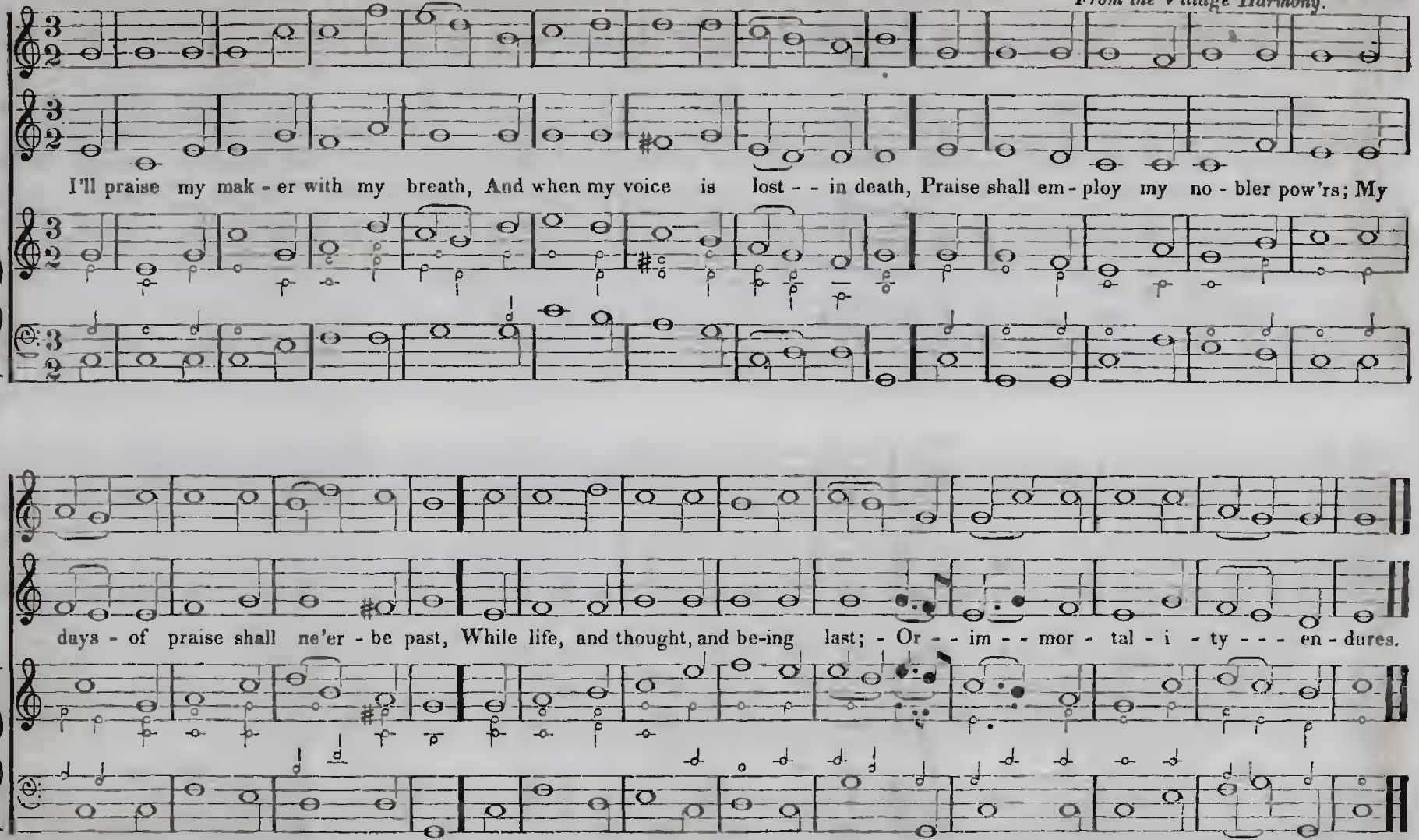

In deep dis - tress I oft have cried, To God, who nev - er yet de - nied, To res - eue me op - prest with
wrongs; Once more, O Lord, de - liv - 'rance send, From ly - ing lips my soul de - fend, And from the rage of sland'ring tongues.

ALLEGRO ASSAI. **SILVANUS. L. M.** M # **Six Lines.** *From the American Harp.*



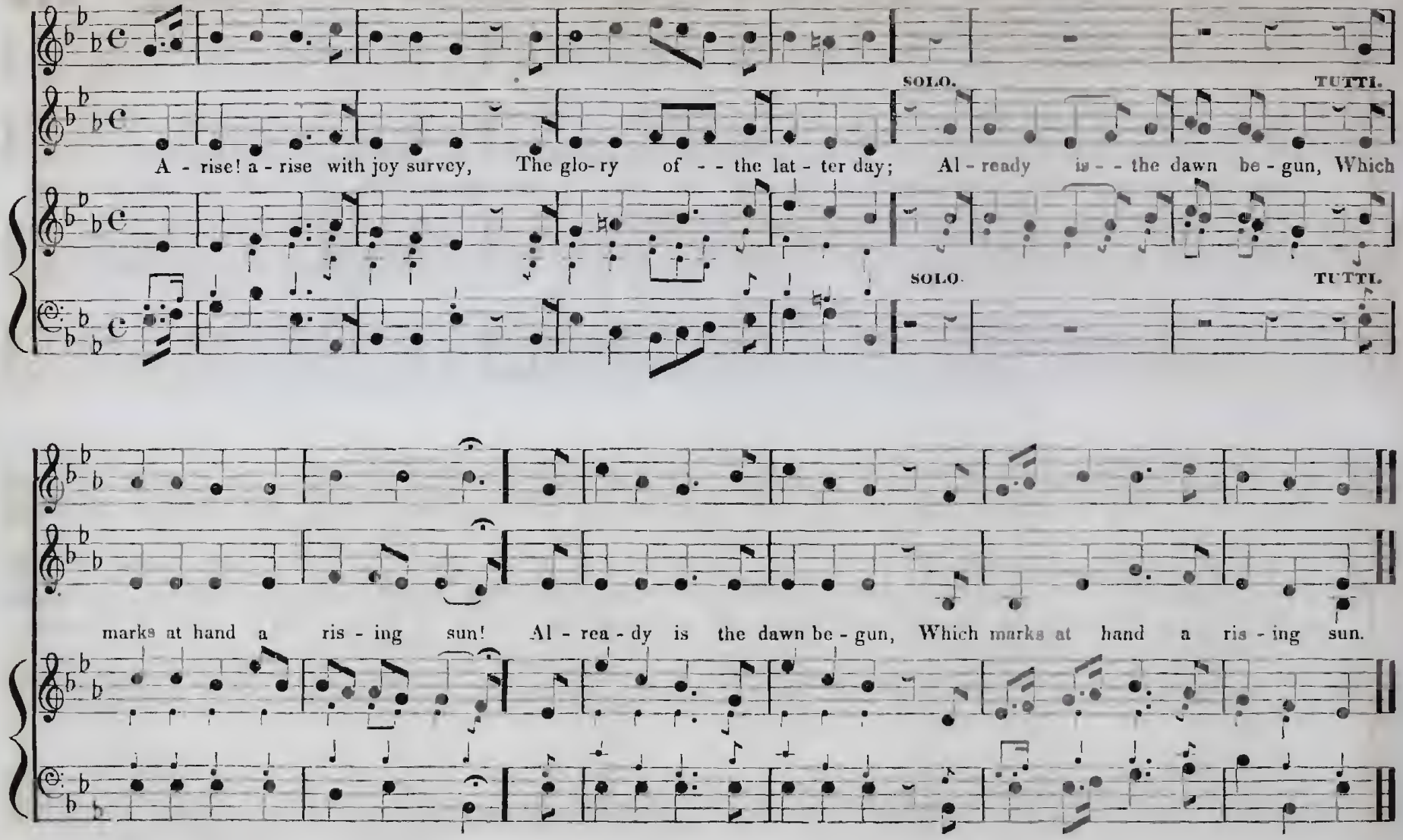
ALLEGRO. **ST. HELEN'S. L. P. M. or L. M.* Six Lines.** M #

Jennings.
From the Village Harmony.



* When used as L. M. the two last strains are to be repeated

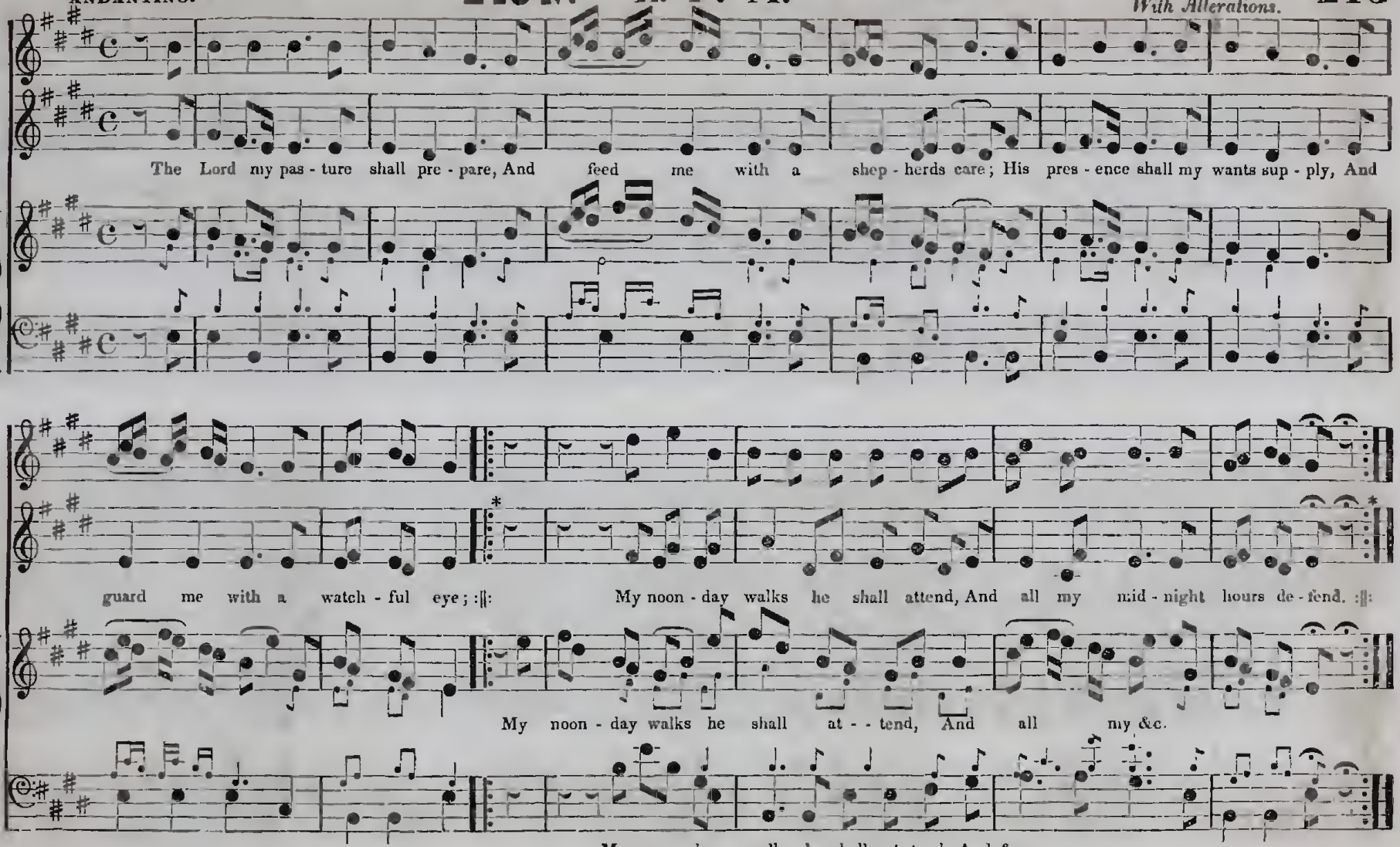
ALLEGRETTO CON SPIRITO. **EATON.** **L. M. or L. P. M.** Six Lines. M # Wyvill.



ANDANTINO.

ZION. L. P. M. M

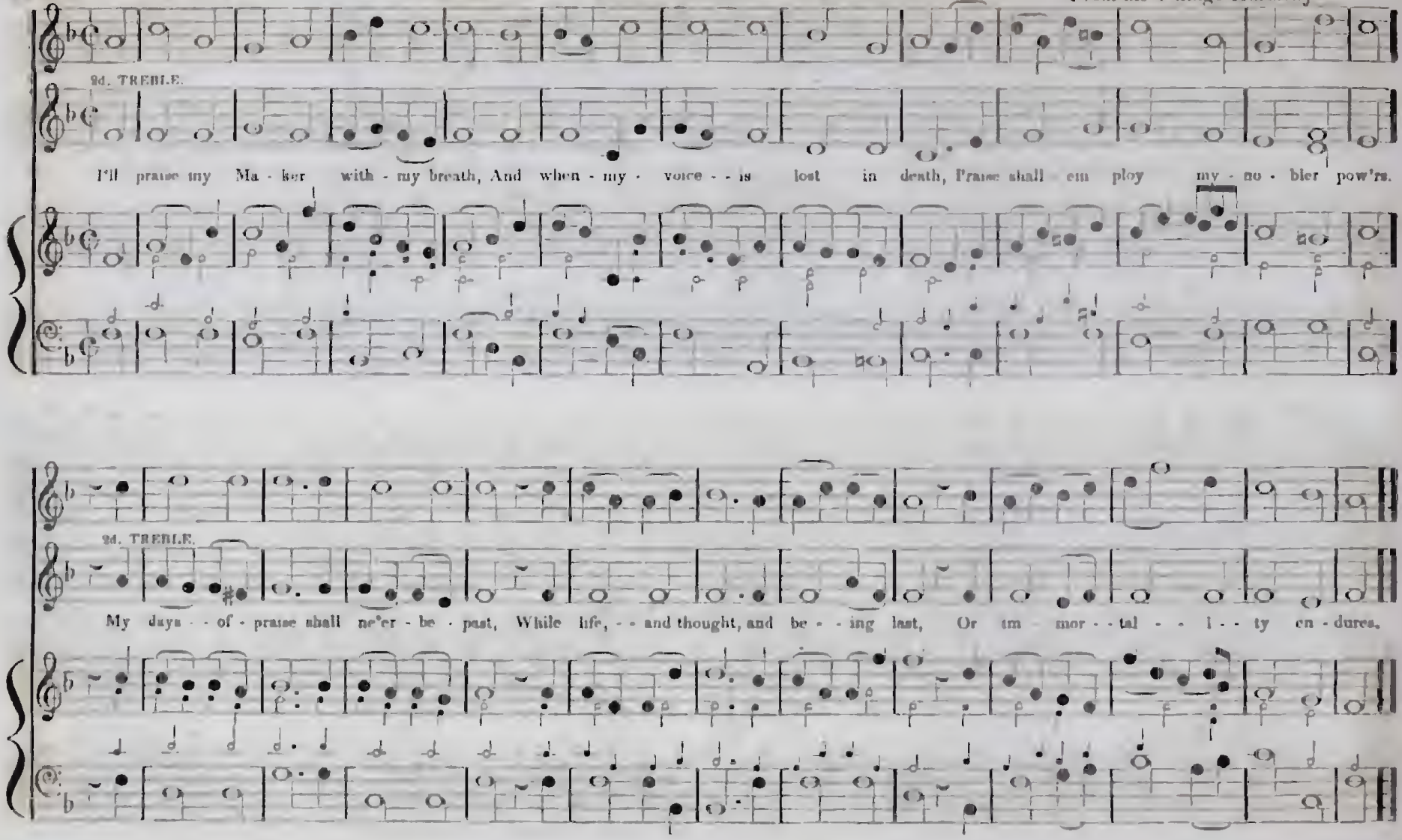
Mazzinghi.
With Alterations.

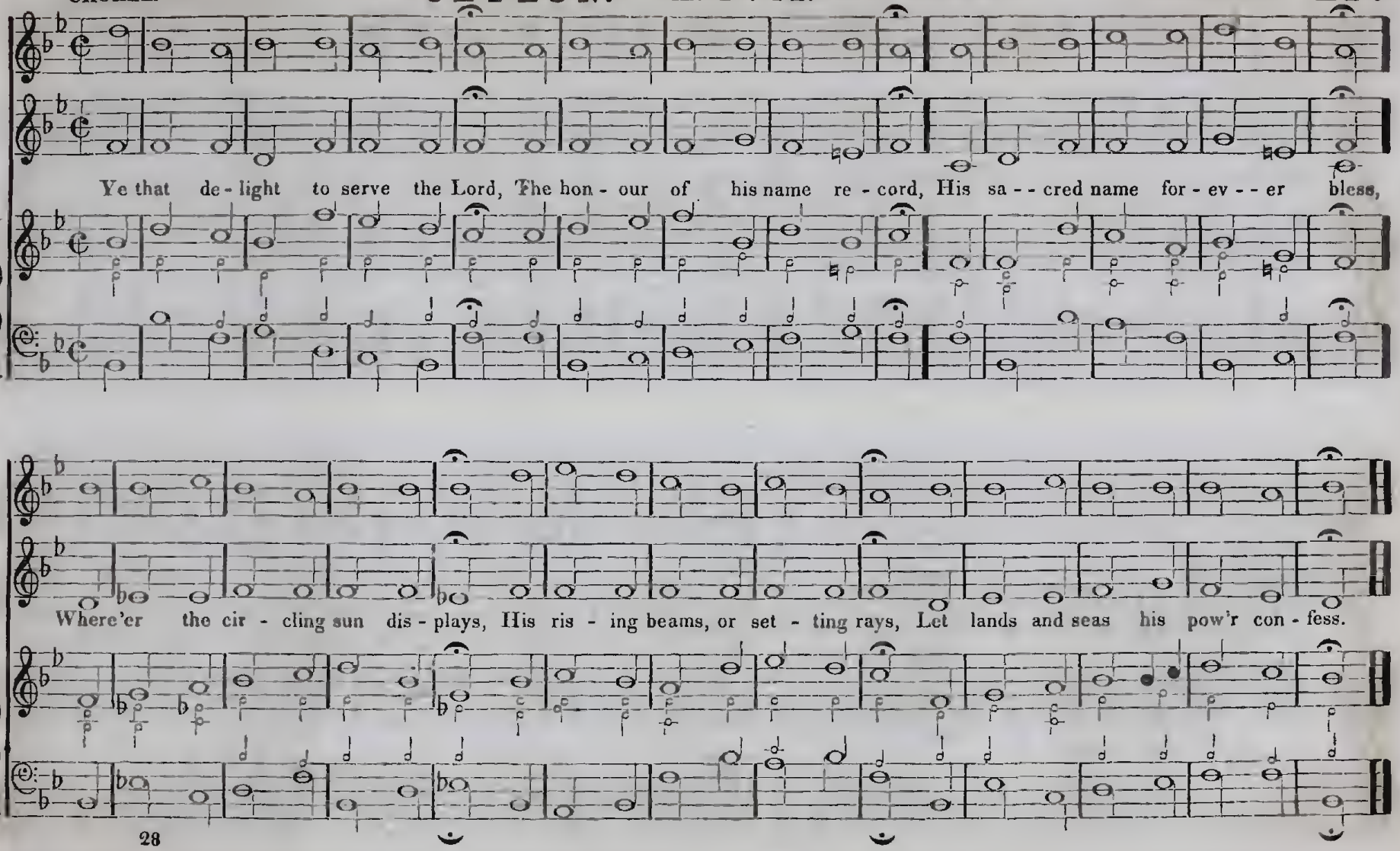


216 ALLEGRO ASSAI

MARTIN'S LANE. L. P. M.

M # Dr. Arne.
From the Village Harmony.




Ye that de - light to serve the Lord, The hon - our of his name re - cord, His sa - - cred name for - ev - - er bless,
Where'er the cir - cling sun dis - plays, His ris - ing beams, or set - ting rays, Let lands and seas his pow'r con - fess.

ALLEGRETTO.

NEWCOURT. L. P. M.

M #

H. E.

From the Village Harmony

2d. TREBLE.

Great God, the heav'n's well order'd frame, De - clares the glo - - ry of thy name, There thy rich works of won - der shine;

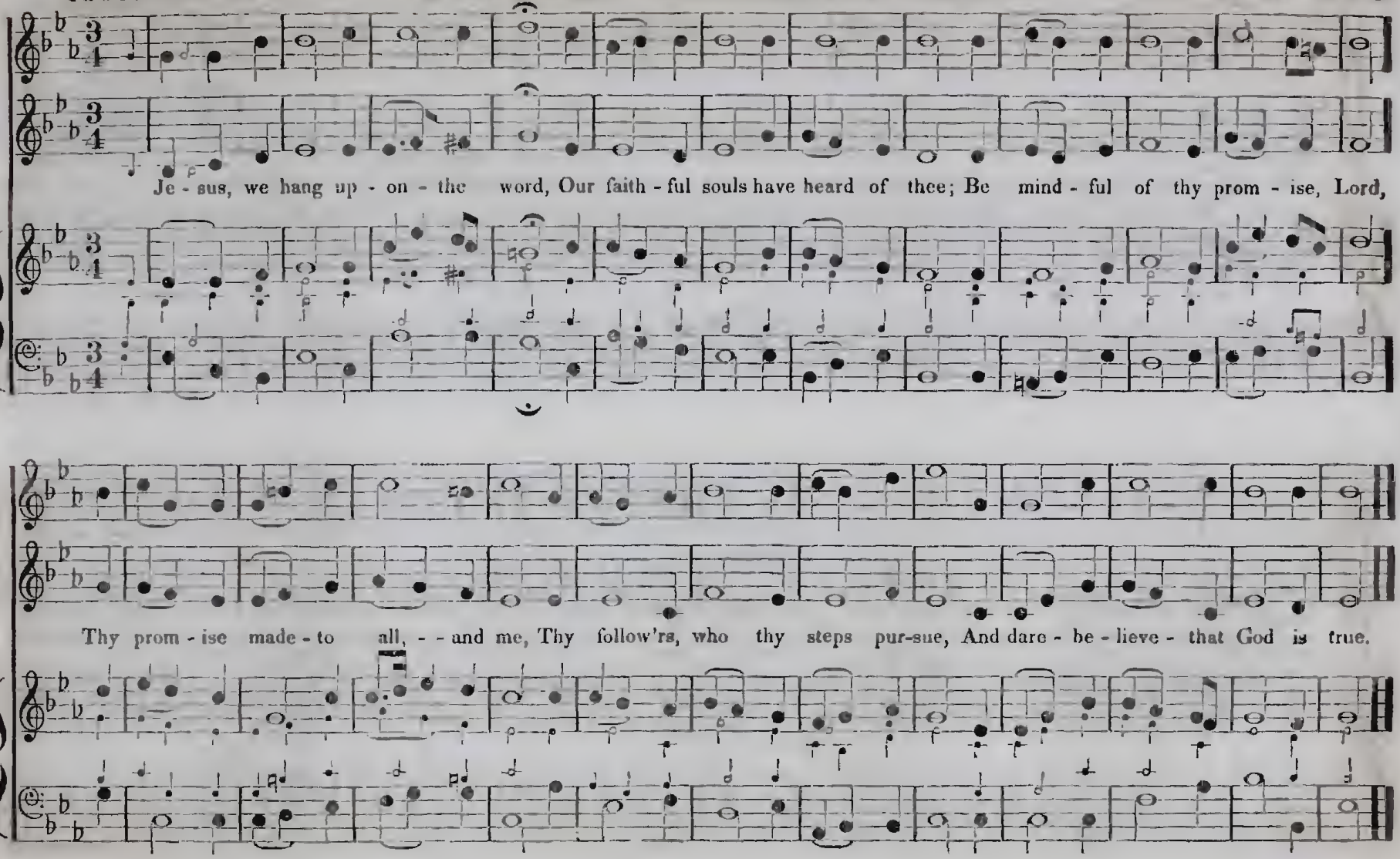
SOLO.

TUTTI.

A thous - - - and star - - - ry beau - - ties there, A thous - and radiant marks ap - - pear, Of boundless pow'r and skill di - vine.

SOLO.

TUTTI.


Je - sus, we hang up - on - the word, Our faith - ful souls have heard of thee; Be mind - ful of thy prom - ise, Lord,
Thy prom - ise made - to all, - - and me, Thy follow'rs, who thy steps pur-sue, And dare - be - lieve - that God is true.

ALLEGRO ASSAI.

GREAT ST: PAUL'S. L. P. M. M

Hymn.
Or short Anthem

SOLO. 24. TREBLE or TENOR.

Let all - - the earth-their voi - ces raise, To sing a lof - - ty - psalm of praise, And bless the great Je - ho - vah's name, His glo - - ry - - let the

SOLO.

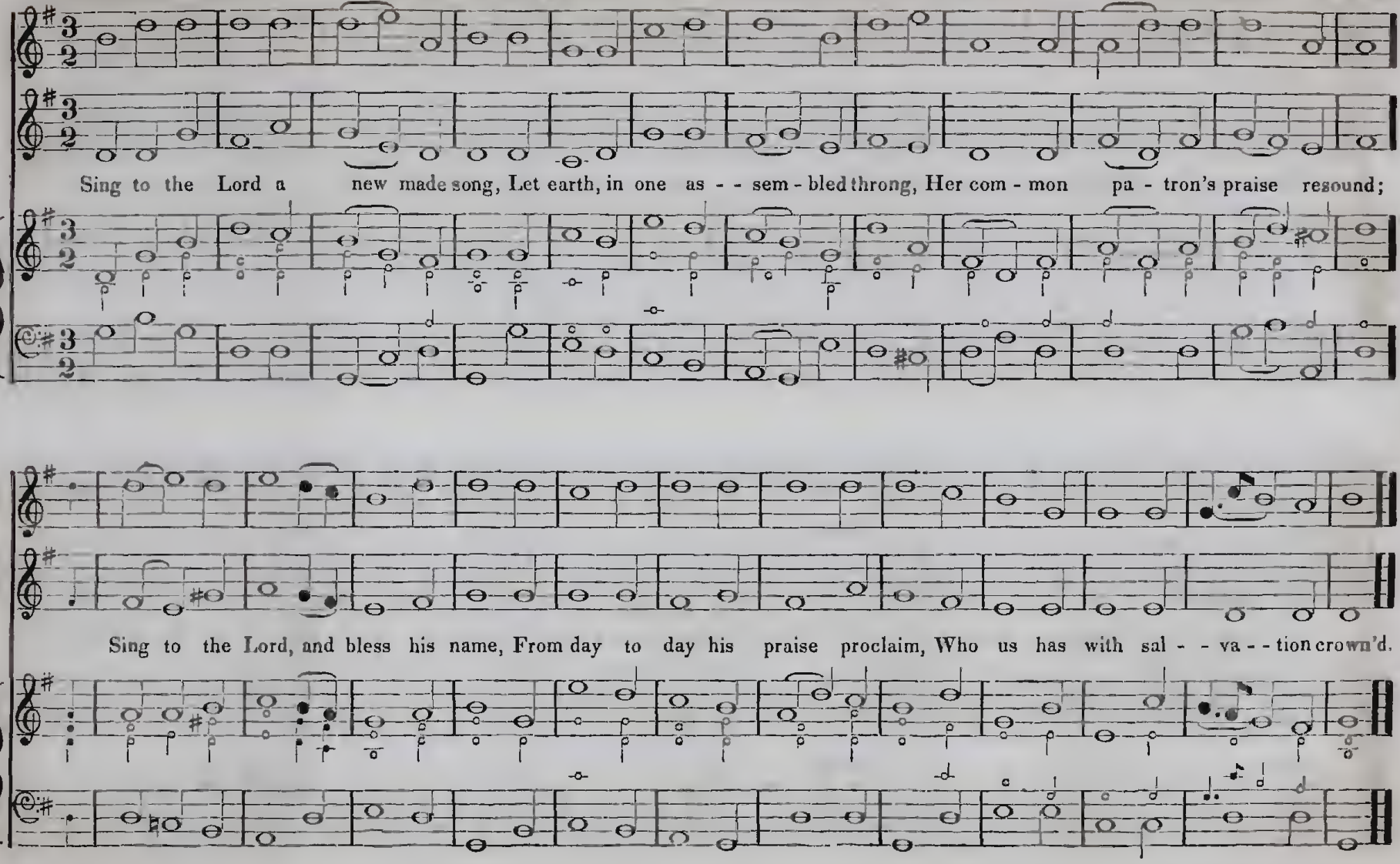
ORGAN.

TUTTI.

hea - then know, His won - ders - to the na - - tions show, And all - his works - of grace - proclaim, And all - his works - of grace pro-claim

TUTTI.

May be repeated.


Sing to the Lord a new made song, Let earth, in one as - - sem - bled throng, Her com - mon pa - tron's praise resound;
Sing to the Lord, and bless his name, From day to day his praise proclaim, Who us has with sal - - va - - tion crown'd.

ALLEGRO MODERATO.

NEW C. P. M.

Dr. Randall.

From the Village Harmony.

2d. Treble.

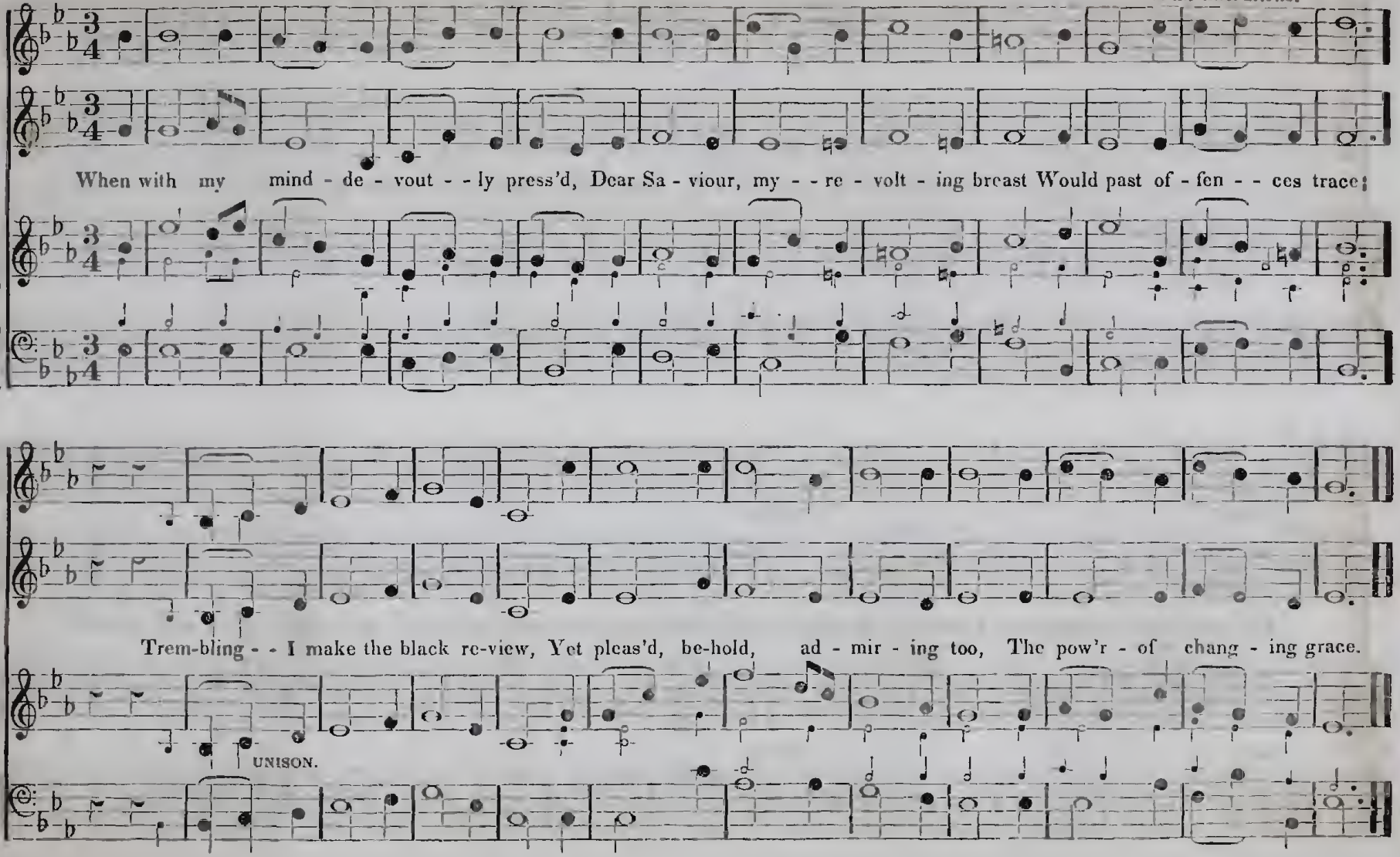
The joy - ful morn, my God, is come, That calls me to thy hon - or'd dome, Thy pres - ence to a—dore:

SOLO. TUTTI

My feet the summons shall at - tend, With wil - ling steps thy courts as - cend, And tread the hallow'd floor.

SOLO. TUTTI.

ALLEGRETTO MODERATO. **THE PENITENT.** **C. P. M.** M # Dr. Burney. *With alterations.*

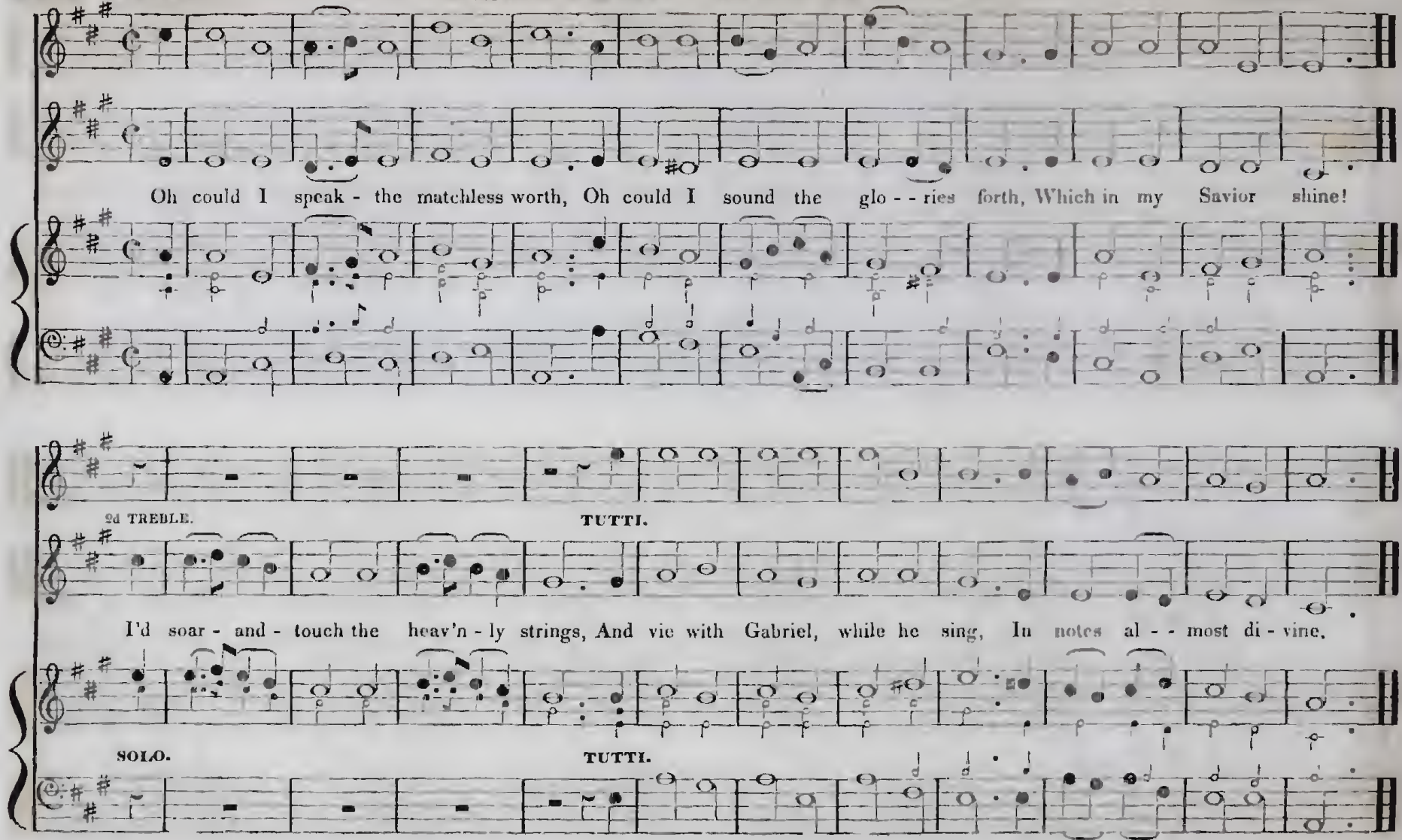


ALLEGRO.

RAPTURE. C. P. M.

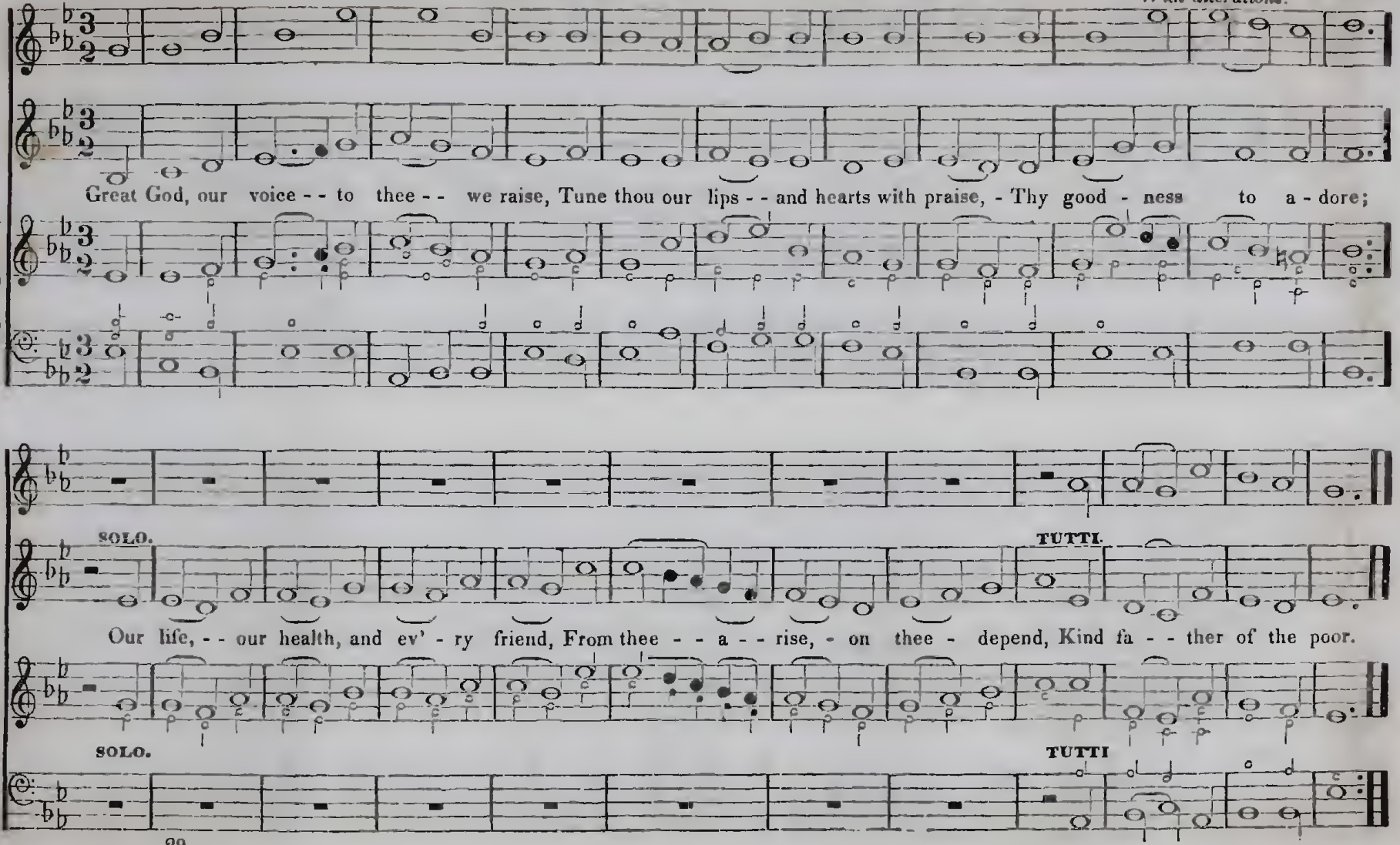
M #

Harwood.

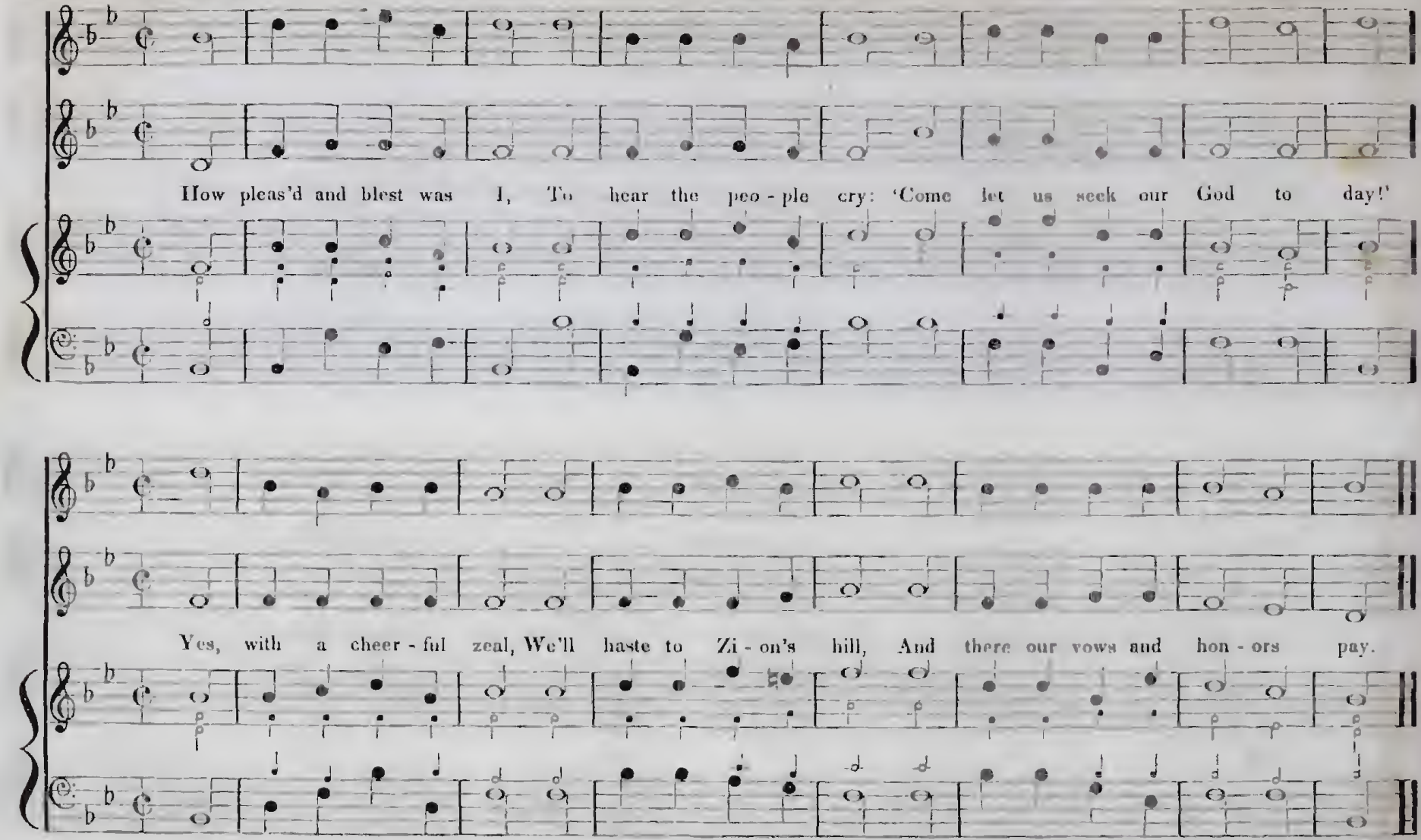


CLINTON. C. P. M.

J. Barney.
With alterations.



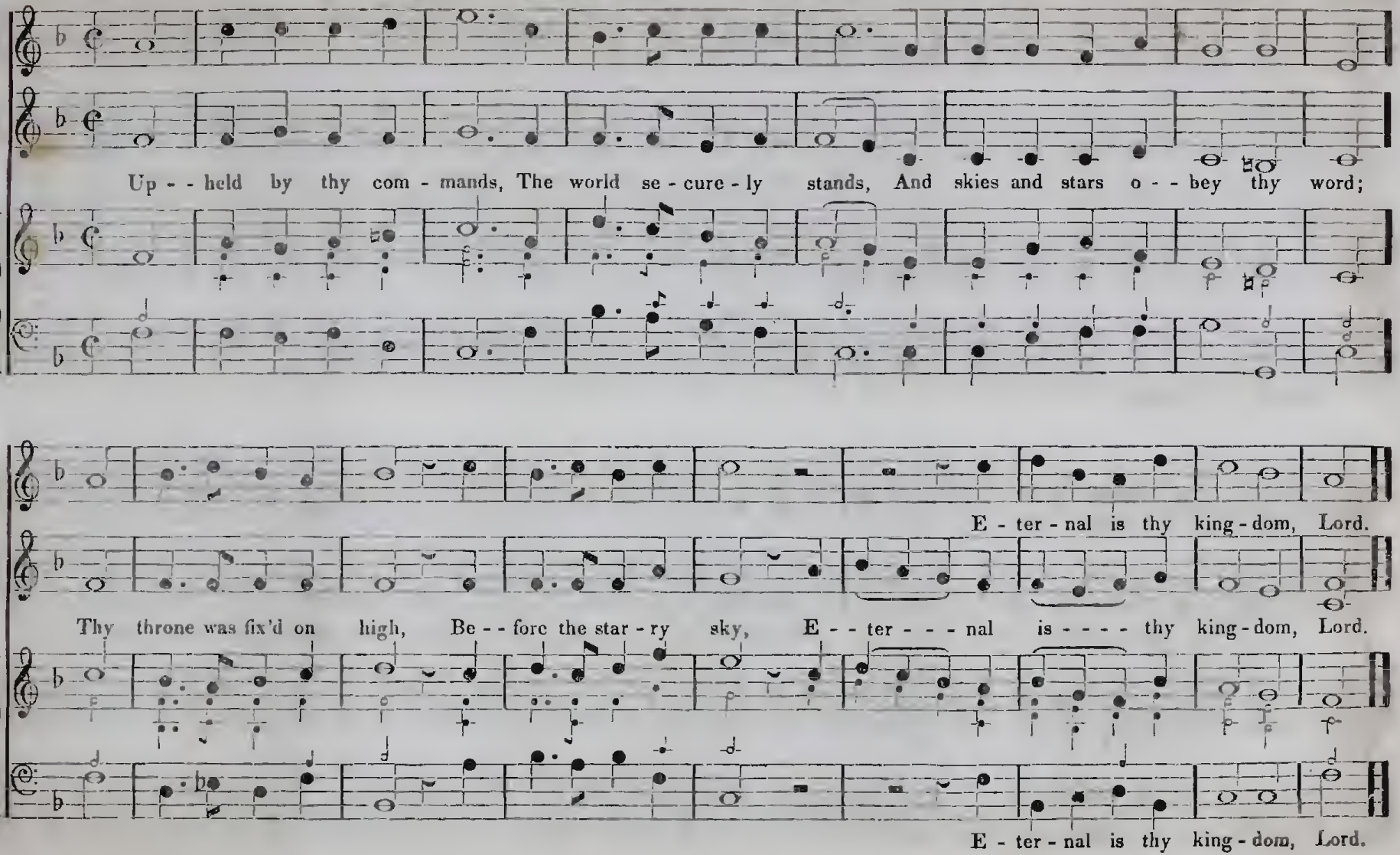
ALLEGRO ASSAI. **DALSTON. S. P. M.** M # Hymn Chant. A. Williams.



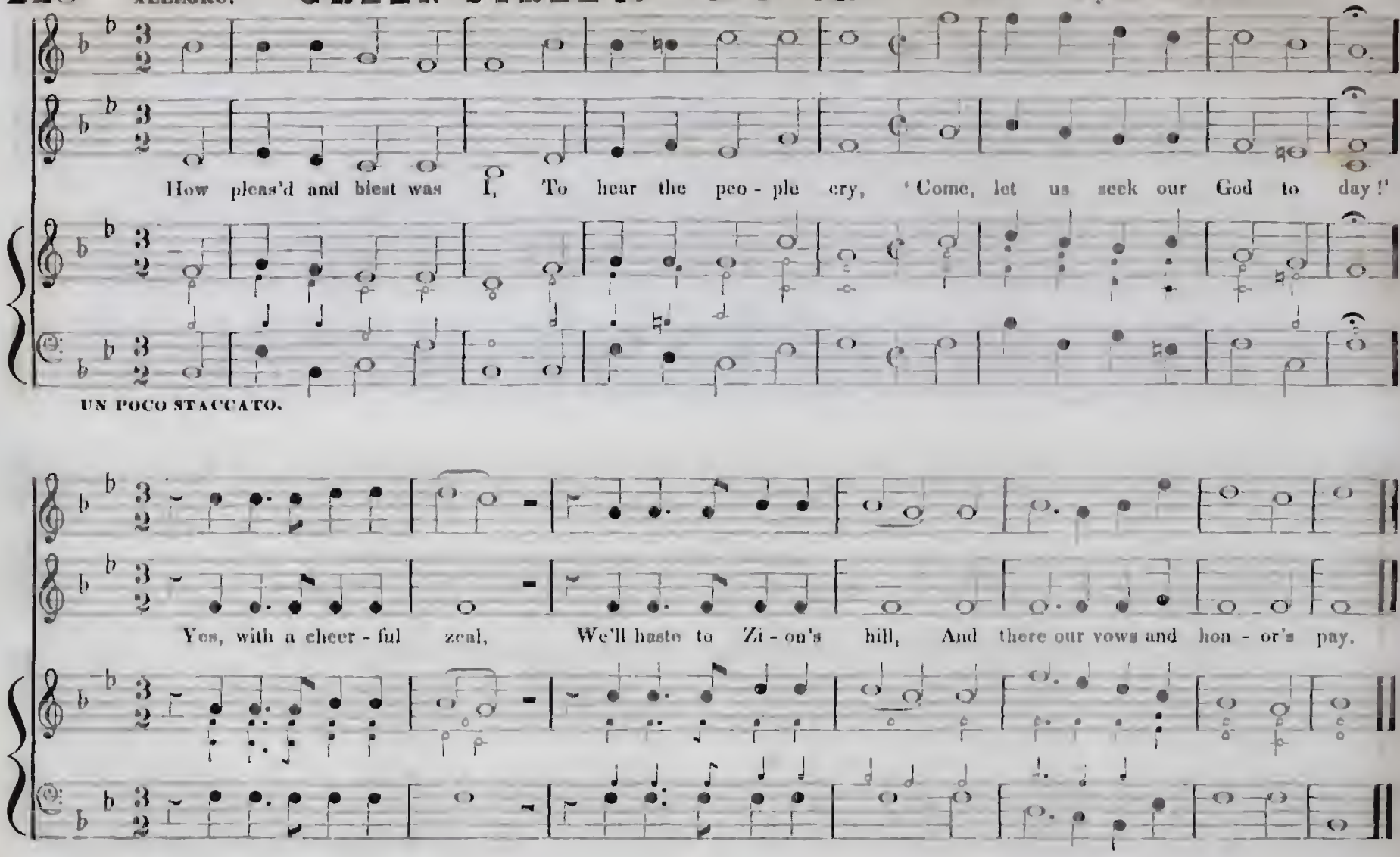
ALLEGRETTO.

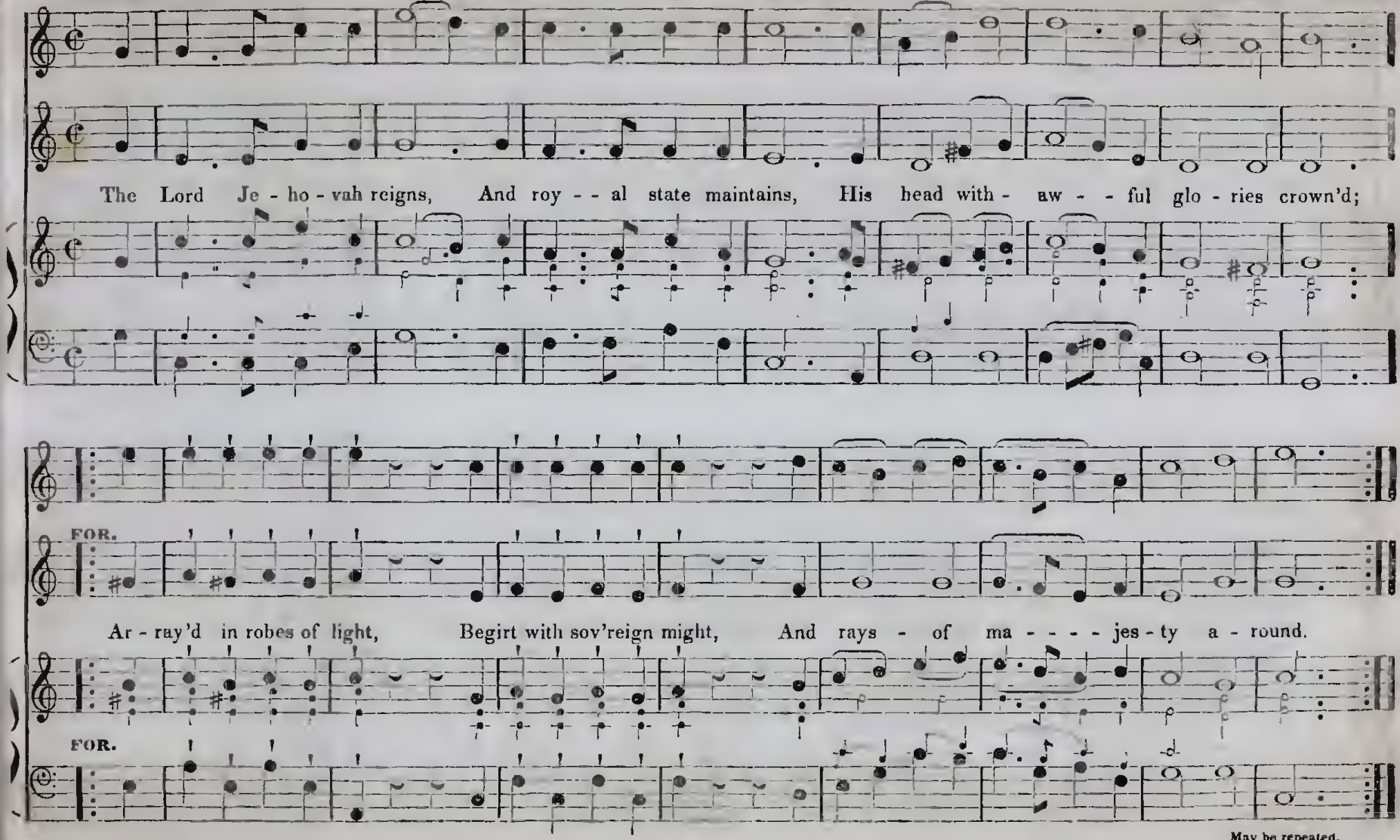
ST. JEROME'S. S. P. M. M

From an English Copy.



ALLEGRO. **GREEN STREET. S. P. M.** M # **Hymn Chant.**





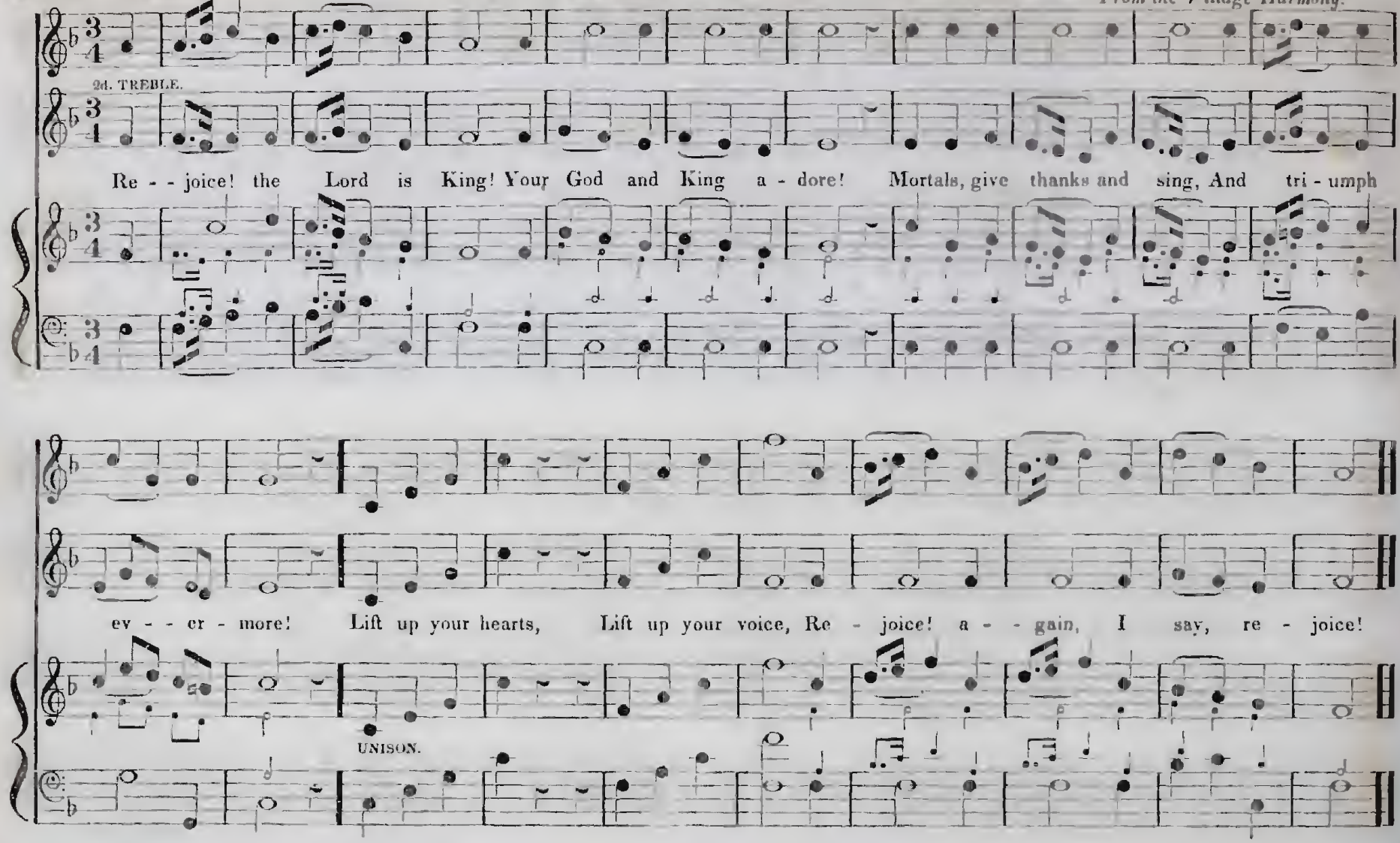
May be repeated.

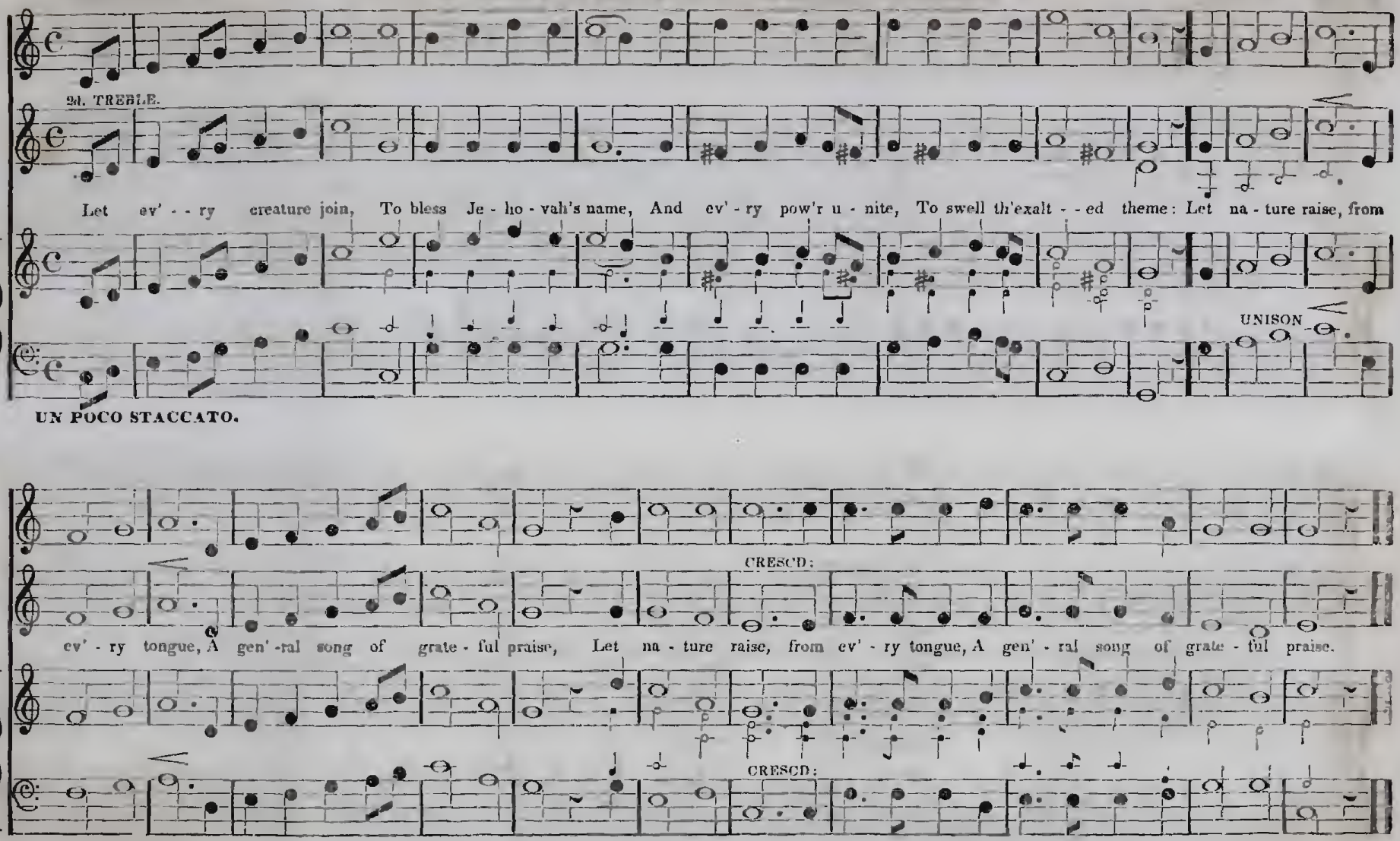
ALLEGRO.

TRIUMPH. H. M.

M #

C. Lockhart.
From the Village Harmony.



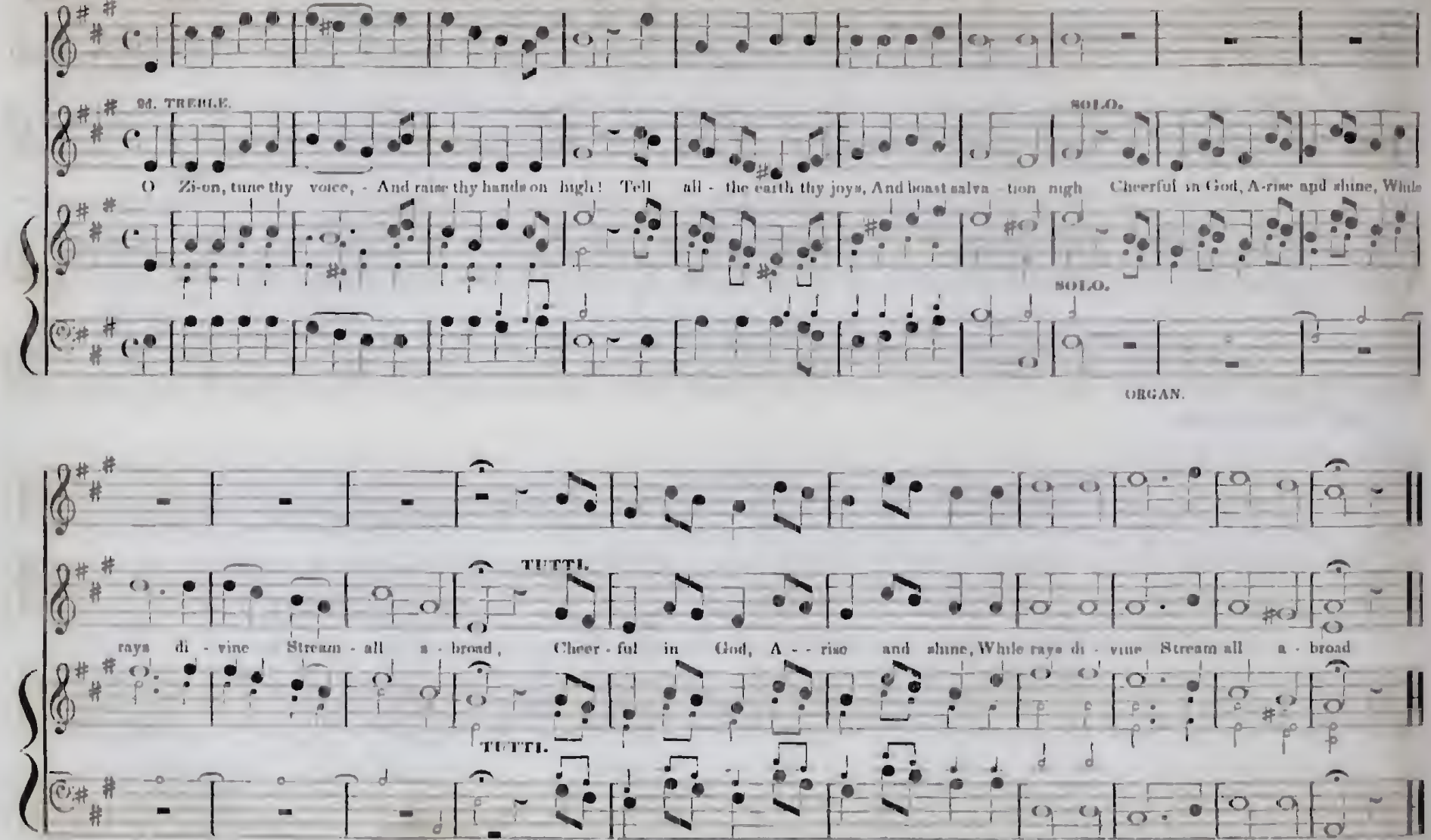

2d. TREBLE.
Let ev' - - ry creature join, To bless Je - ho - vah's name, And ev' - ry pow'r u - nite, To swell th'exalt - - ed theme: Let na - ture raise, from
UNISON
UN POCO STACCATO.
CRESCD:
ev' - ry tongue, A gen' -ral song of grate - ful praise, Let na - ture raise, from ev' - ry tongue, A gen' - ral song of grate - ful praise.
CRESCD:

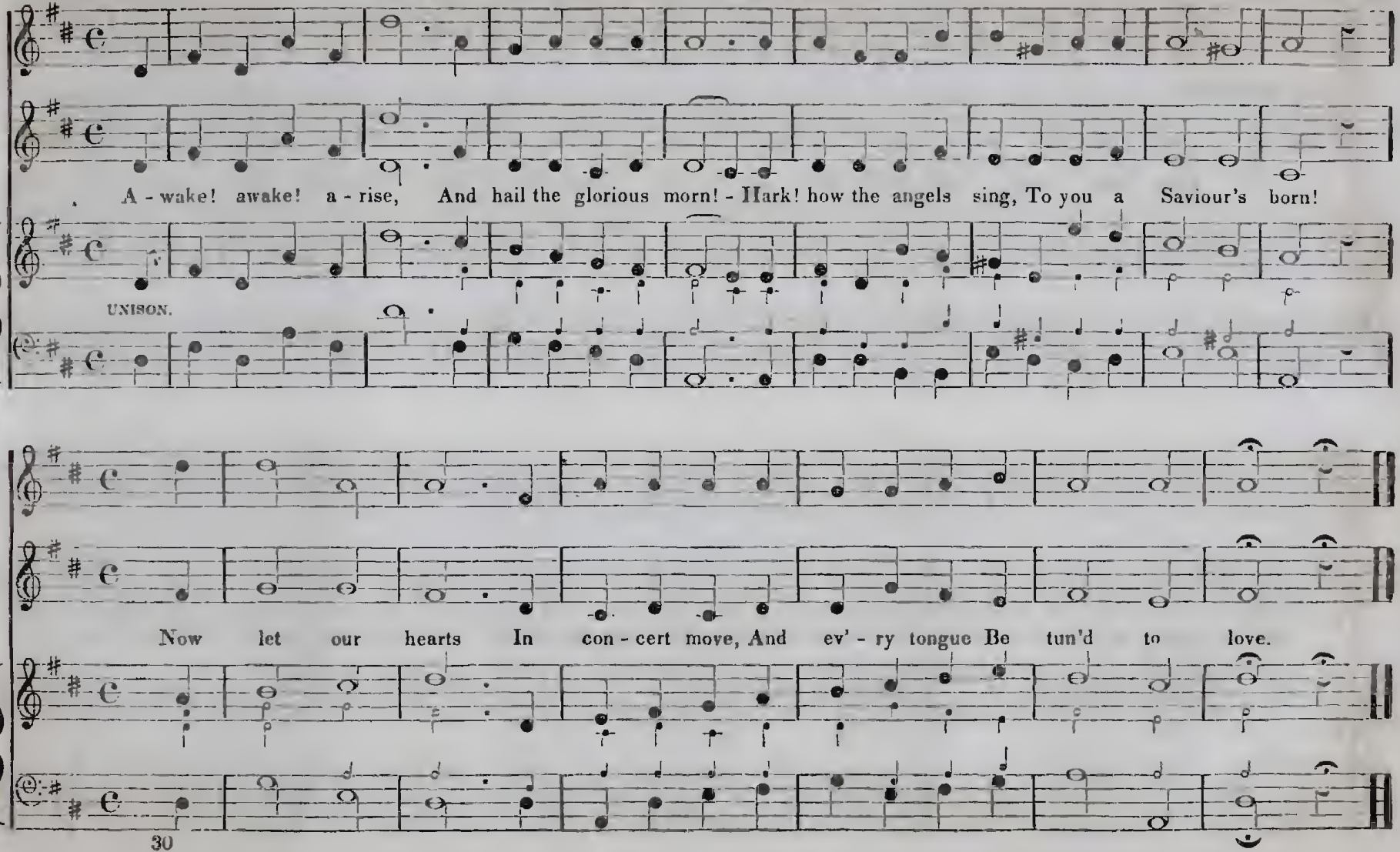
ALLEGRO.

SEBASTIAN BACH. H. M.

M #

From the American Harp.



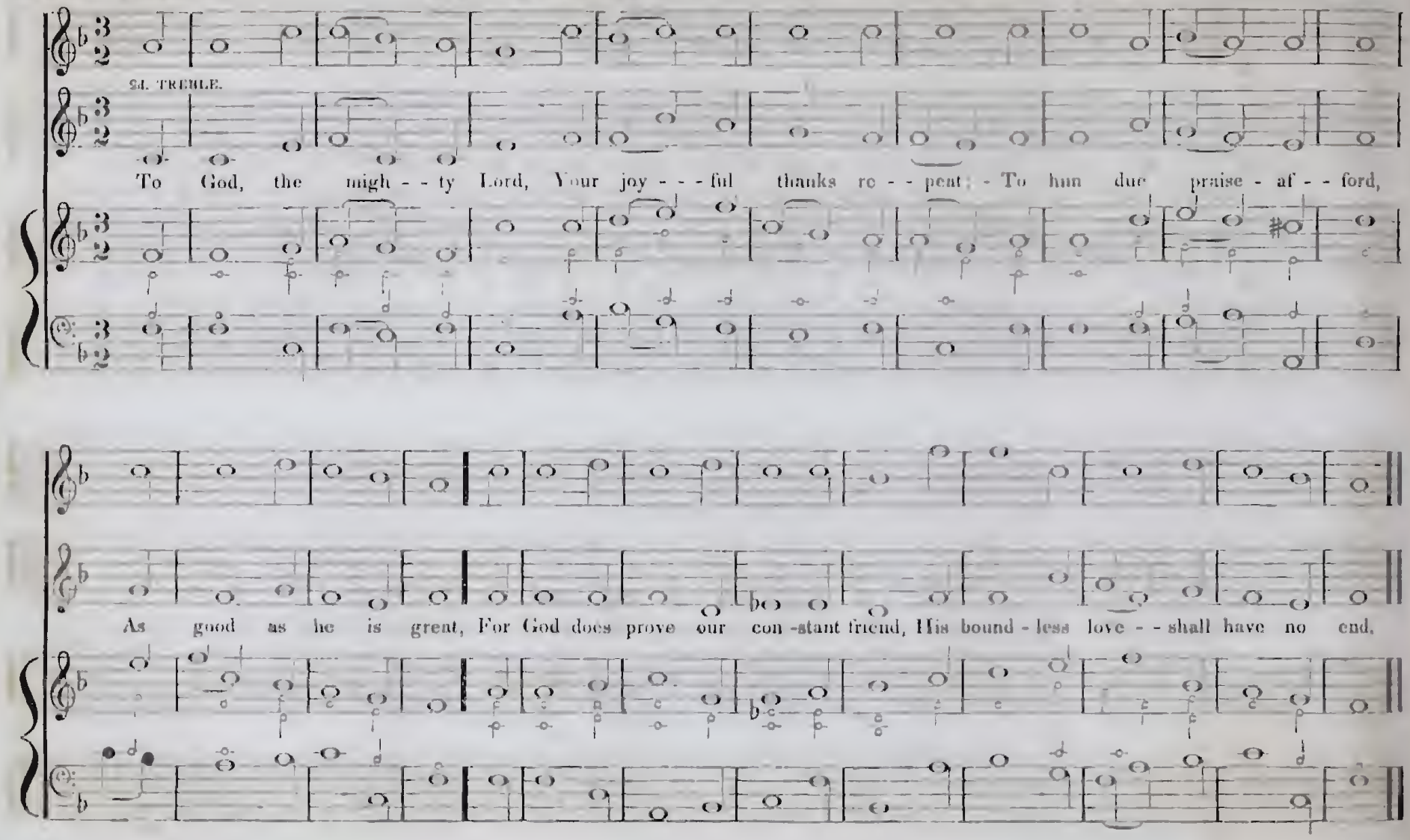

A - wake! awake! a - rise, And hail the glorious morn! - Hark! how the angels sing, To you a Saviour's born!
UNISON.
Now let our hearts In con - cert move, And ev' - ry tongue Be tun'd to love.

ALLEGRO.

ST. PHILIP'S. H. M.

M #

Levesque.

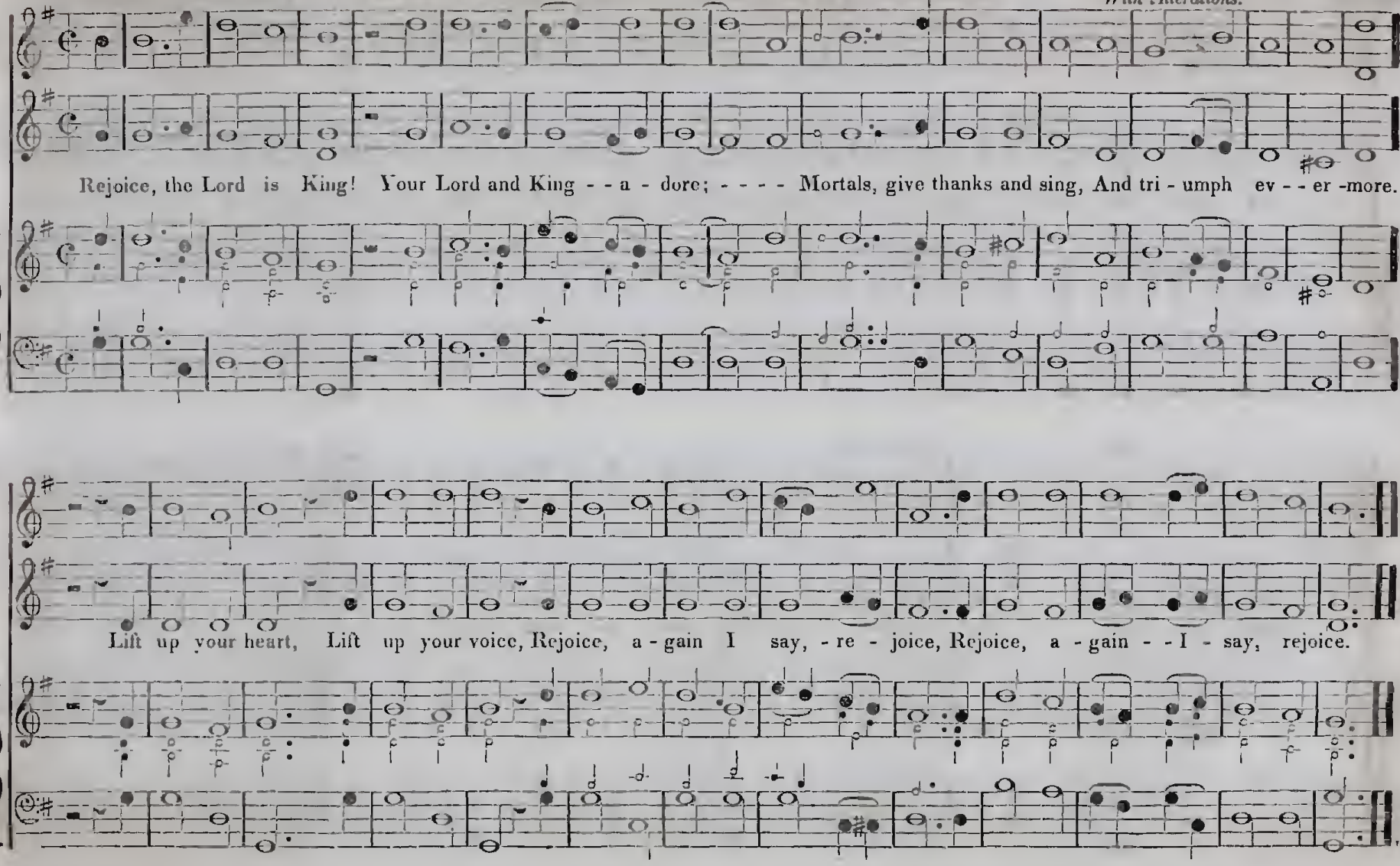


ALLEGRO VIVACE.

SOUTHBURY. H. M.

M #

From the Village Harmony. With Alterations.



UN POCO ALLEGRO.

SHAFTSBURY. H. M.

M #

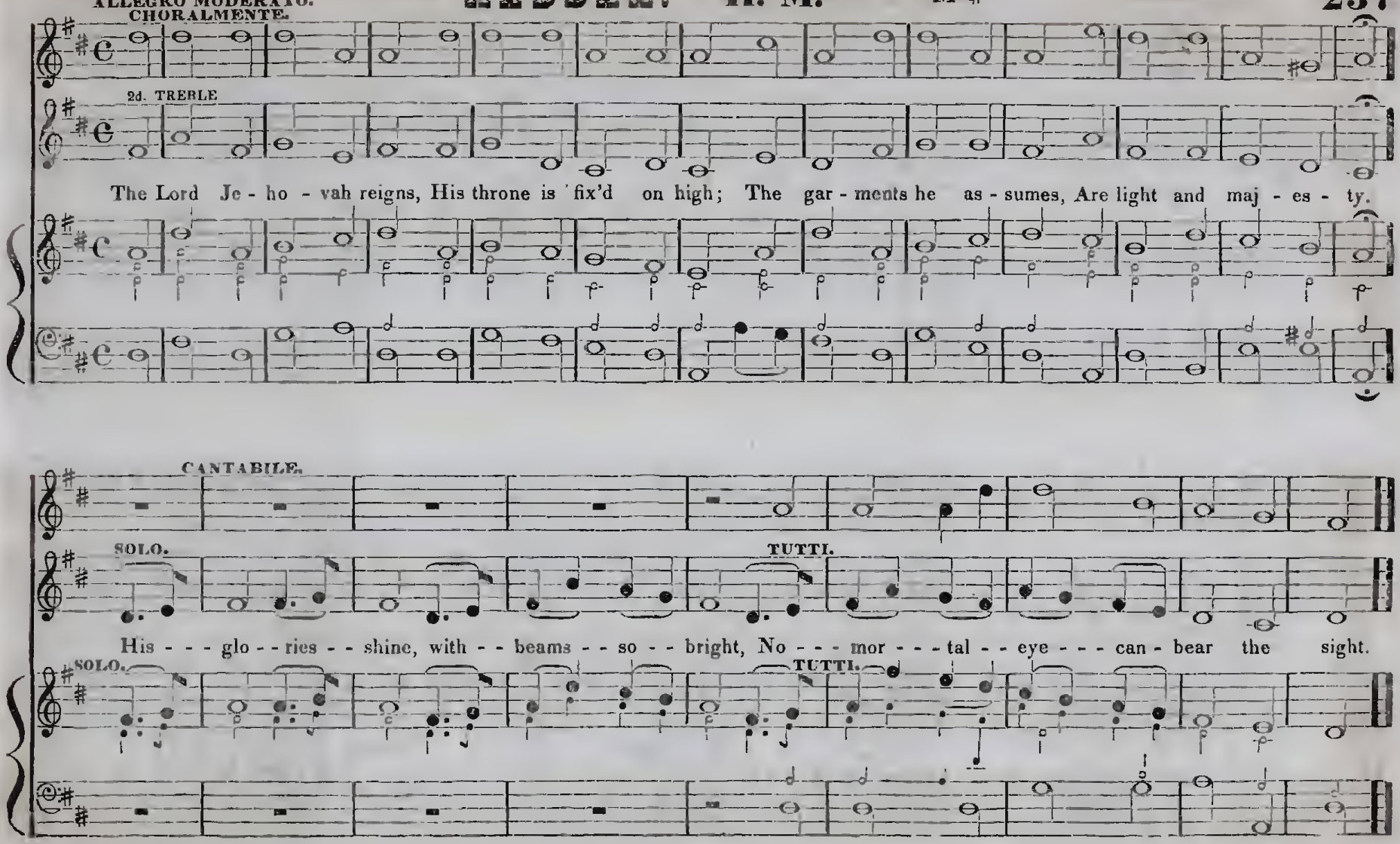
W. Burney.
From the Village Harmony.

2d. TREBLE.

A - wake our drow - sy souls, And burst the sloth - ful band; The won - ders of this day, Our noblest

PIU ALLEGRO.

songs de - mand. Au - spicious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise

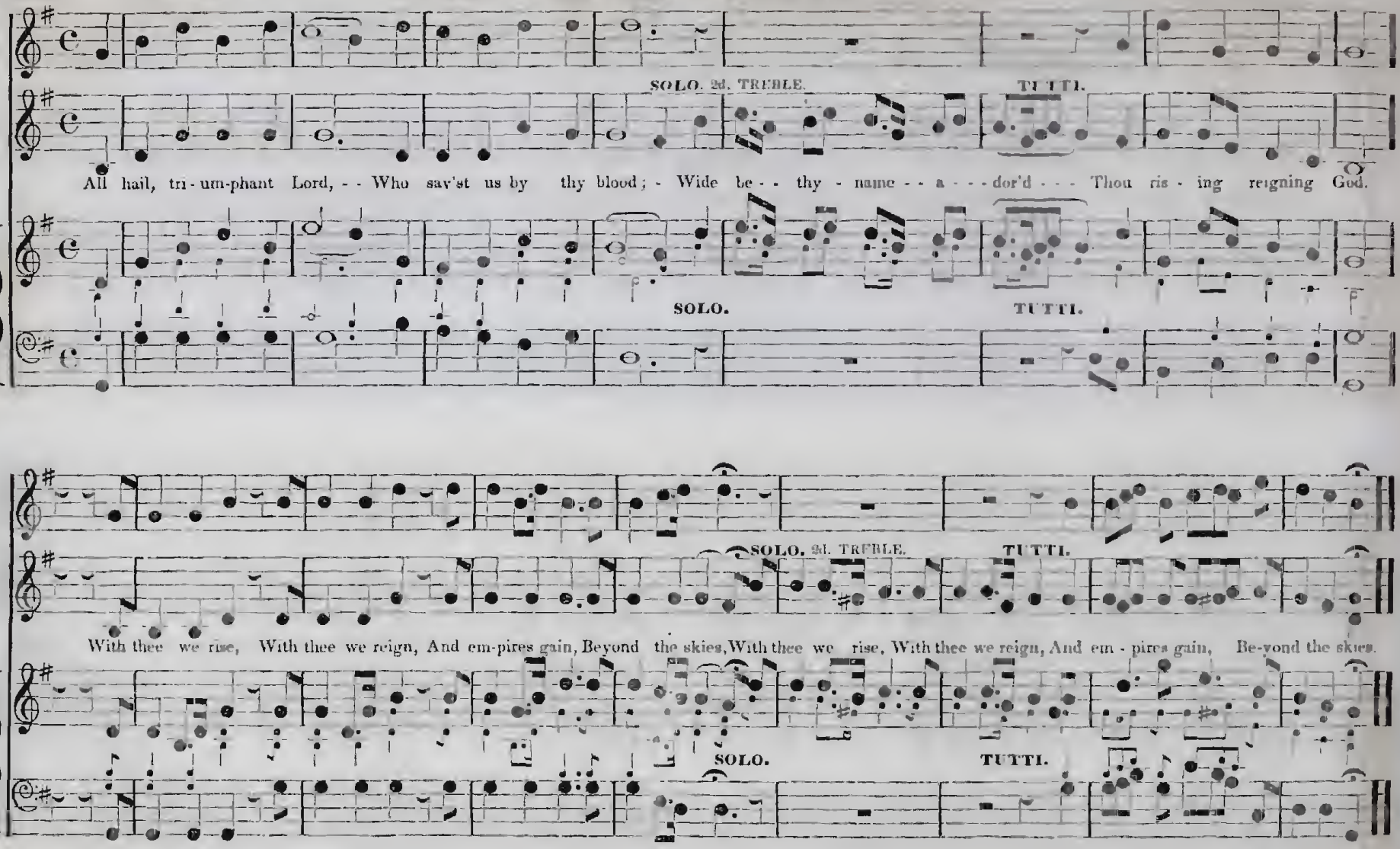

ALLEGRO MODERATO.
CHORALMENTE.
2d. TREBLE
The Lord Je - ho - vah reigns, His throne is fix'd on high; The gar - ments he as - sumes, Are light and maj - es - ty.
CANTABILE.
SOLO.
TUTTI.
His - - - glo - - ries - - shine, with - - beams - - so - - bright, No - - - mor - - - tal - - eye - - - can - bear the sight.
SOLO.
TUTTI.

ALLEGRETTO.

WEYMOUTH. H. M.

M #

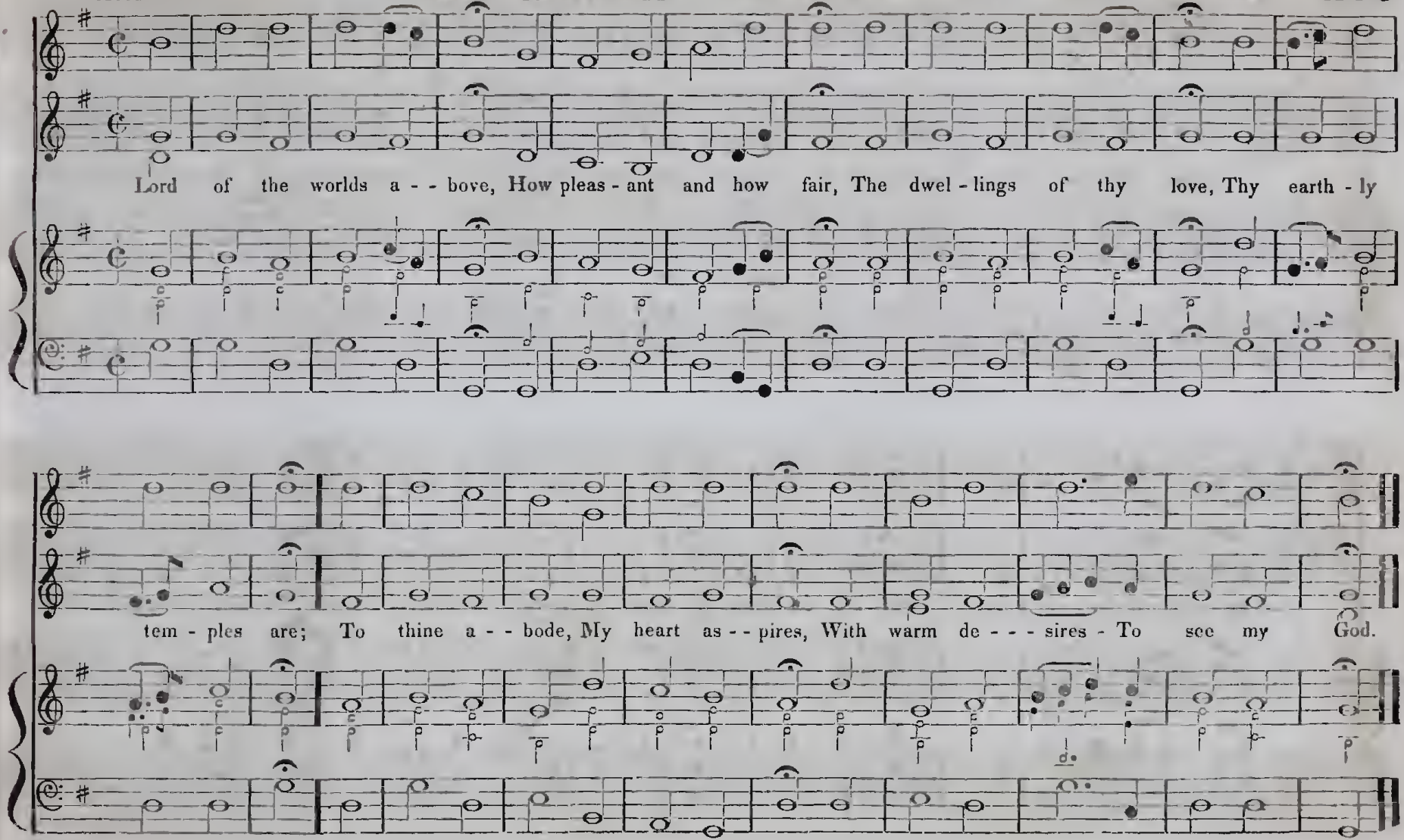
R. Harrison.



BETHESDA. H. M.

M #

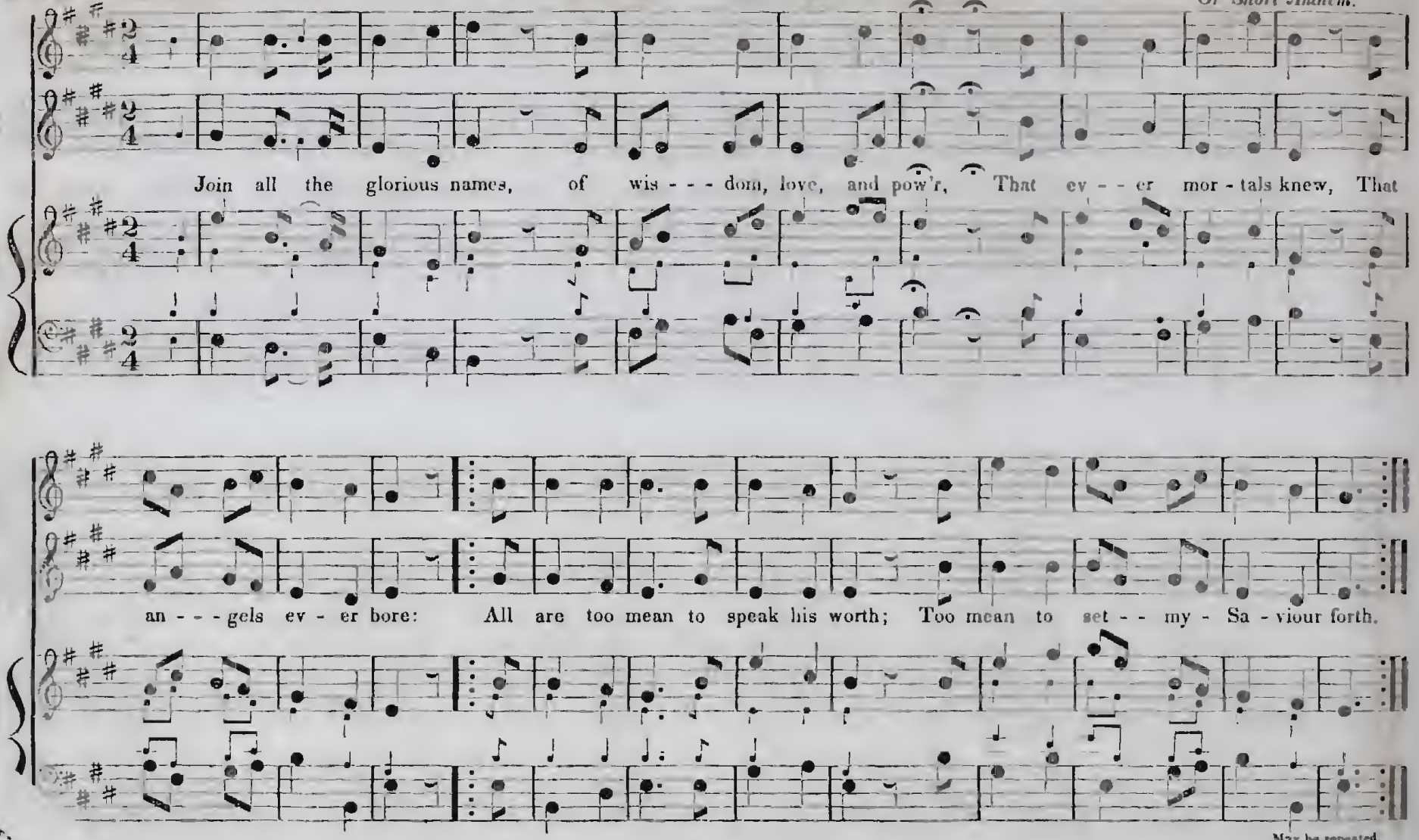
Dr. Green.



UN POCO ALLEGRETTO.

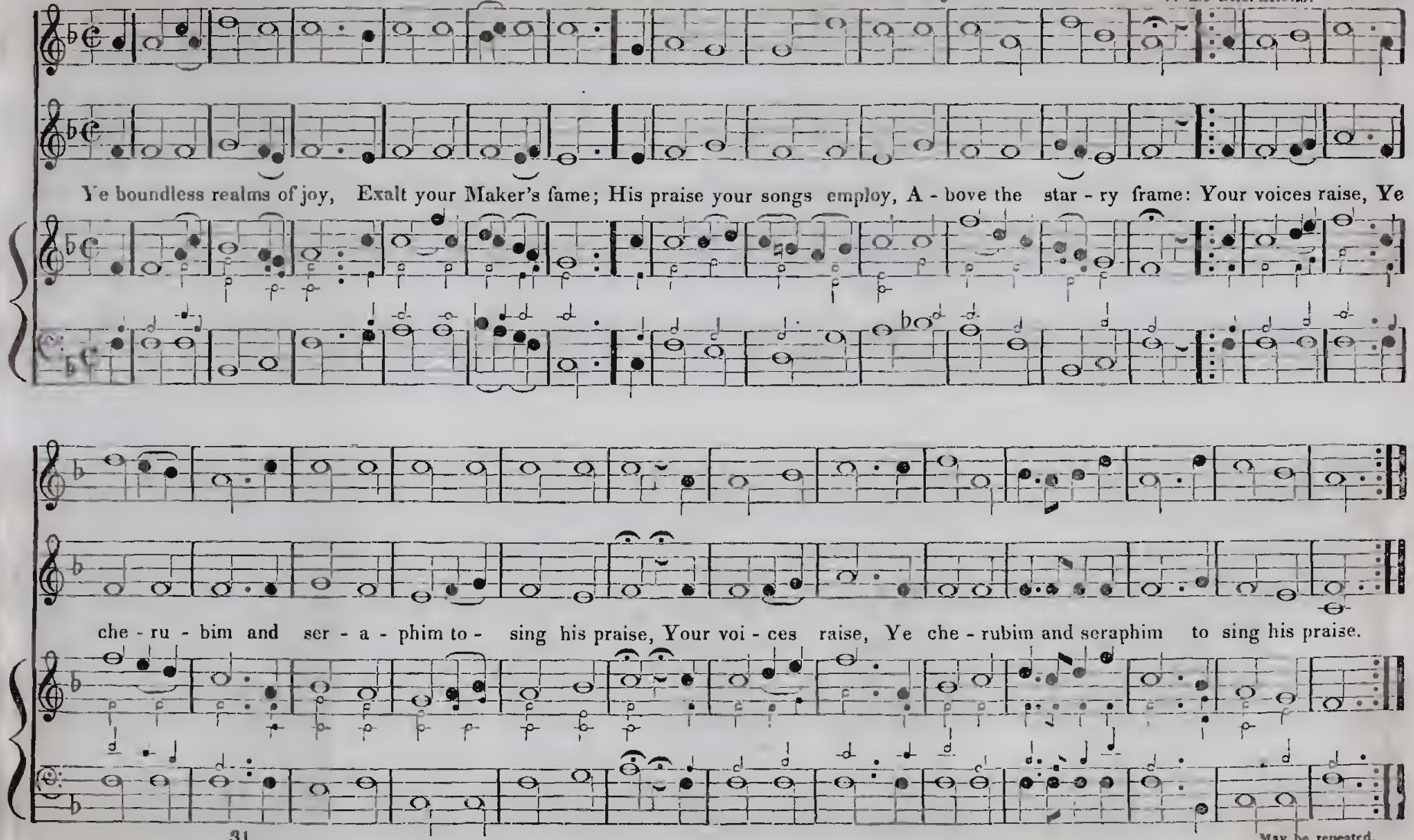
WARSAW. H. M. M

Hymn.
Or Short Anthem.

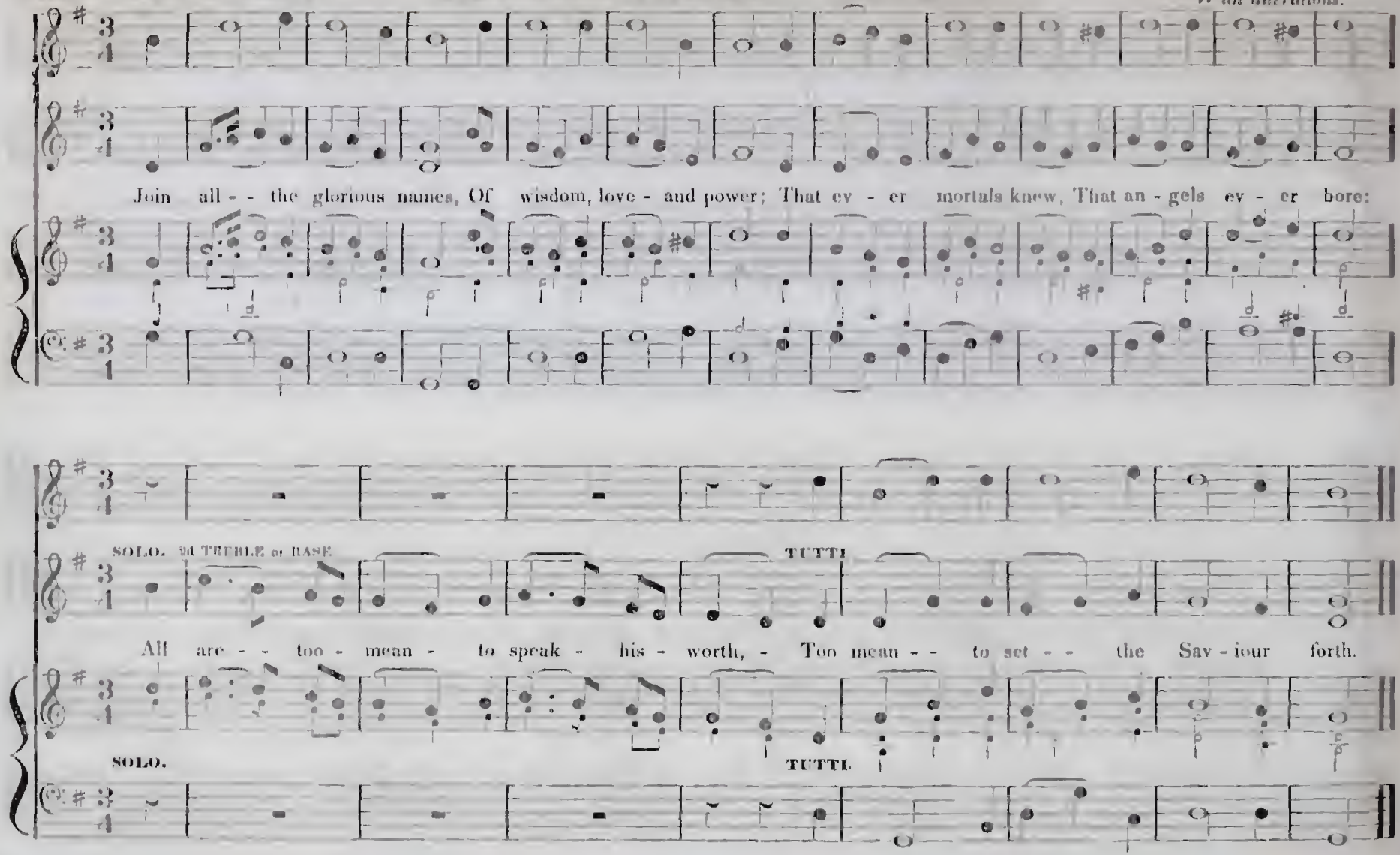


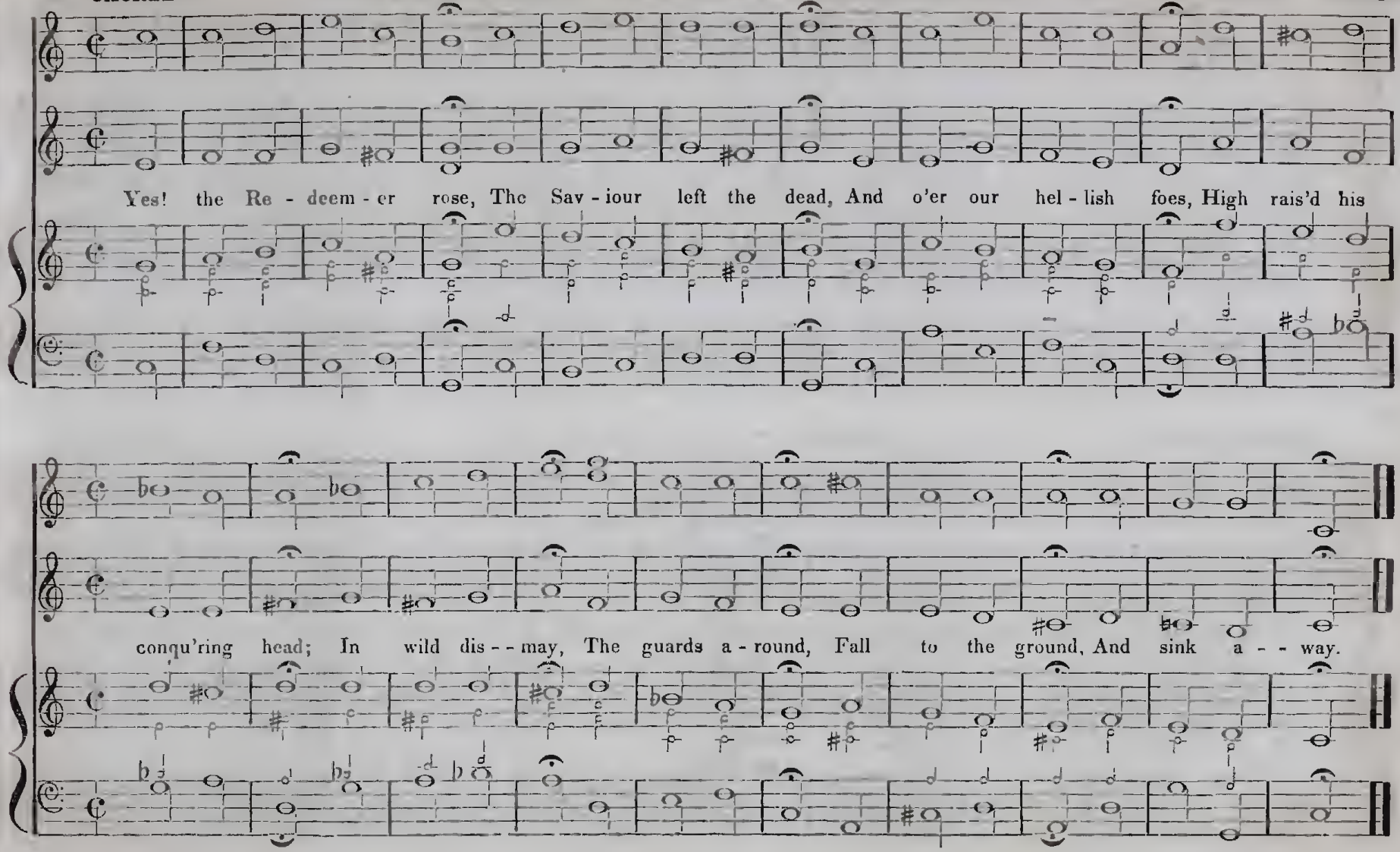
May be repeated.

ALLEGRO VIVACE. **AMHERST.** **H. M.** M # *Hymn or Short Anthem.* W. Billings. *With alterations.*

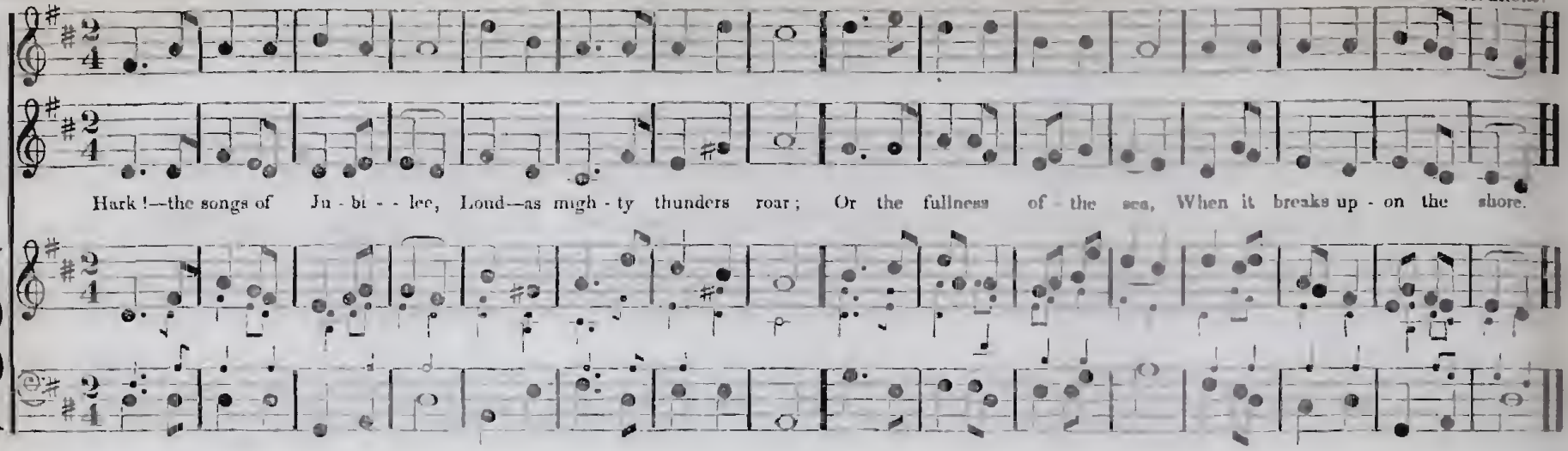


242 ALLEGRO MODERATO. **EAGLE STREET.** H. M. M # J. Smith. *With alterations.*

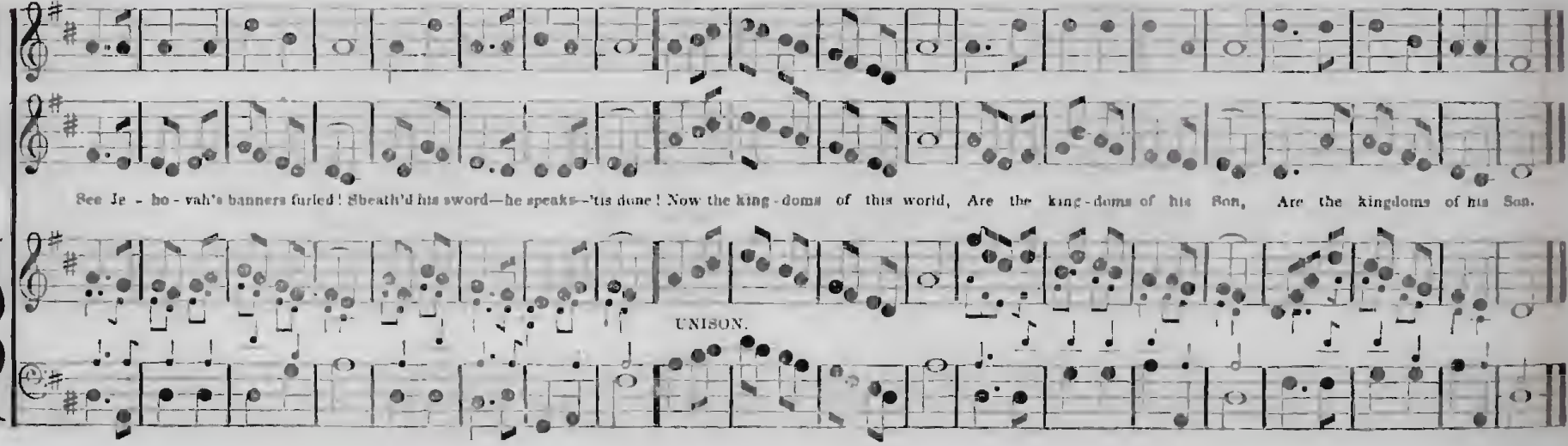



Yes! the Re - deem - er rose, The Sav - iour left the dead, And o'er our hel - lish foes, High rais'd his
conqu'ring head; In wild dis - - may, The guards a - round, Fall to the ground, And sink a - - way.

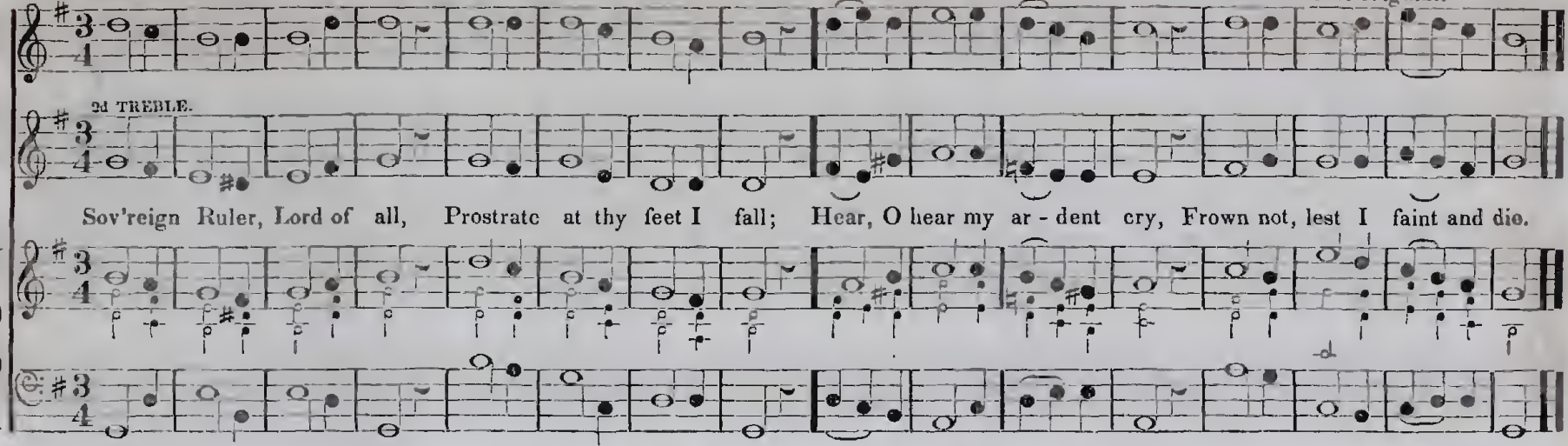
ALLEGRO. **FALMOUTH.** Sevens. M # Two Stanzas. Dr. Madan. *With alterations.*



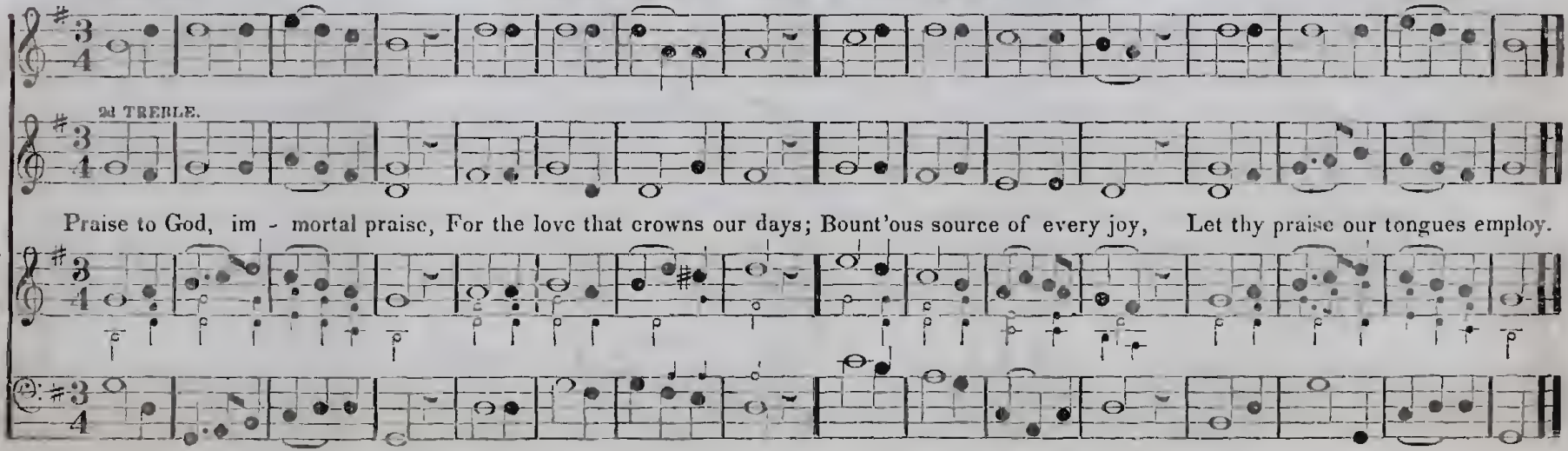
SECOND STANZA.



ALLEGRETTO. **HAMBURG, or Naples.** Sevens. M # Pleyel. *Not original.*



ALLEGRO. **PILTON, Old** Sevens. M # Weldon.

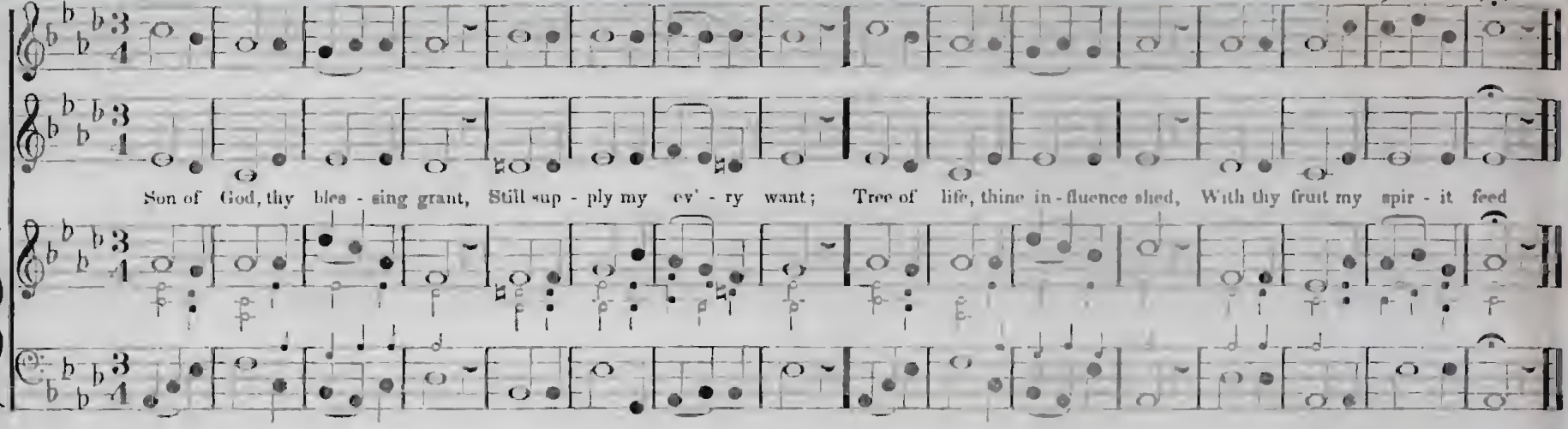


UN POCO ALLEGRETTO.

WESSELY.

Sevens. M #

From the American Harp.

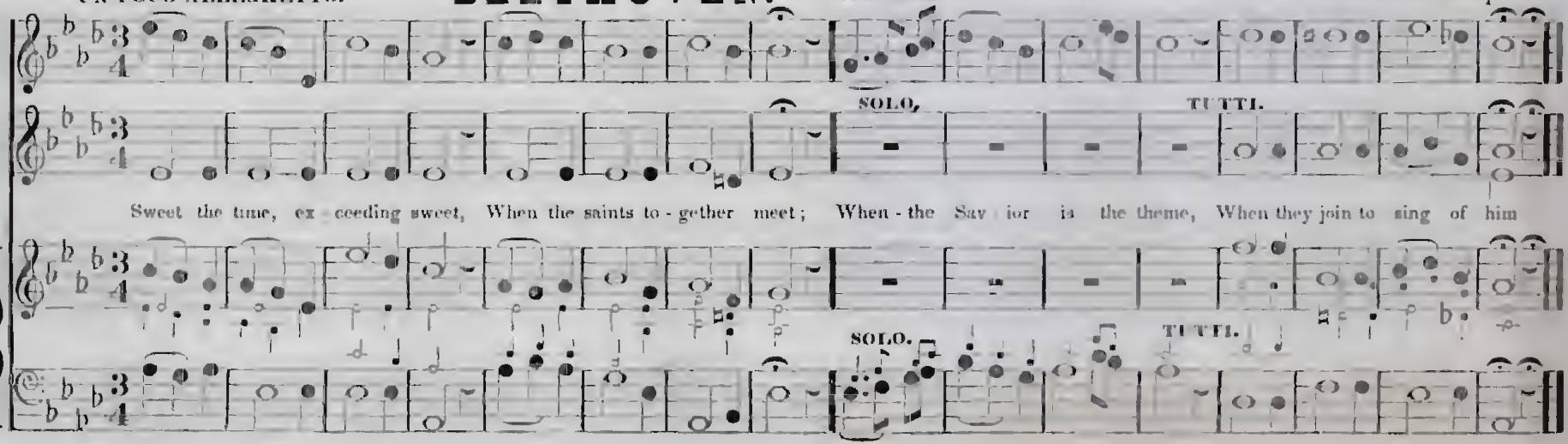


UN POCO ALLEGRETTO.

BEETHOVEN.

Sevens. M #

From the American Harp.

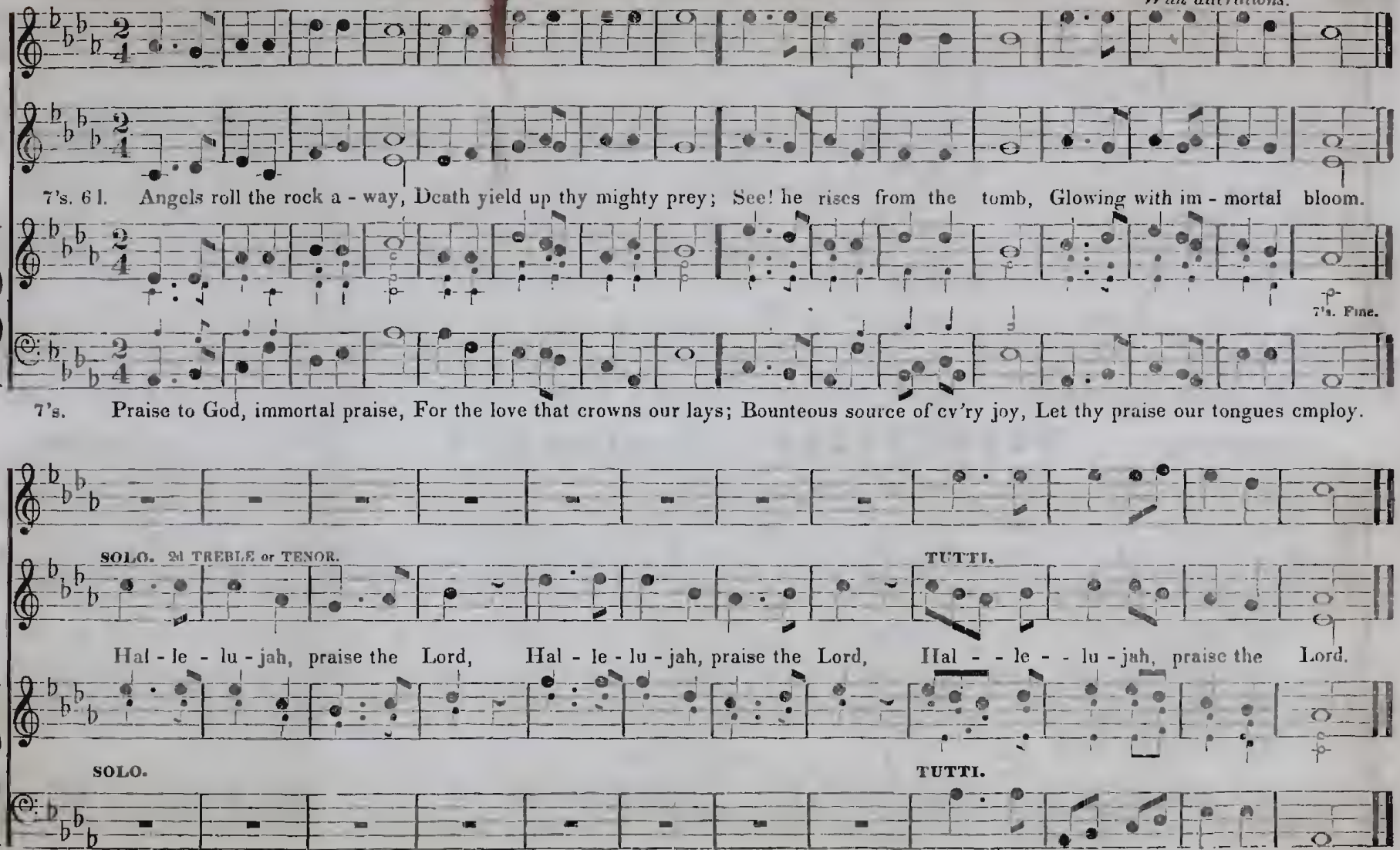


UN POCO ALLEGRO.

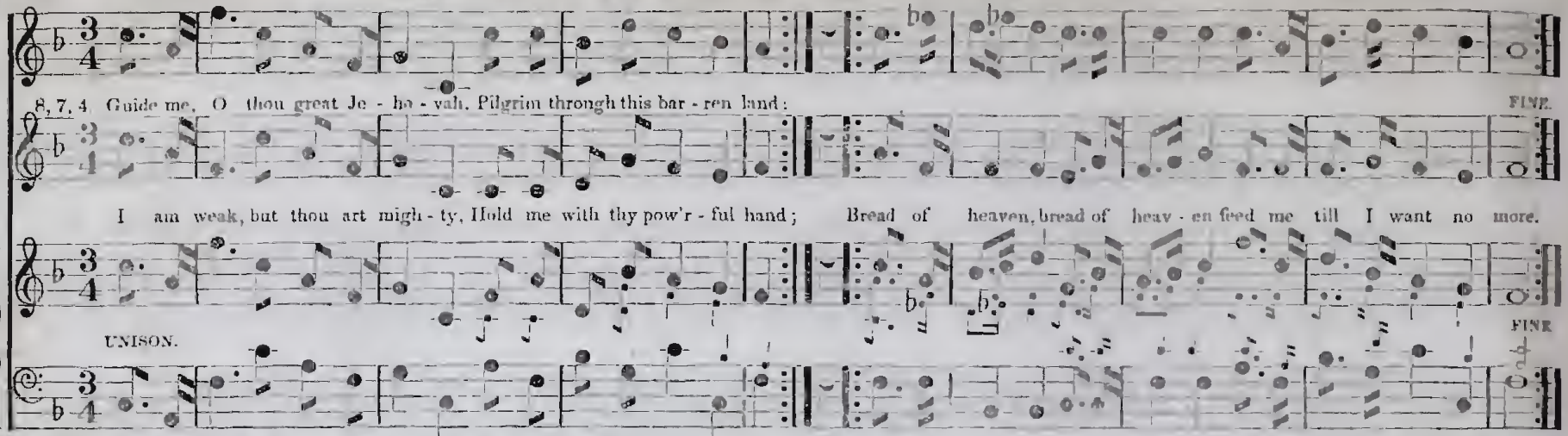
HAMPTON.

Sevens. or 7's. 6 lines. M #

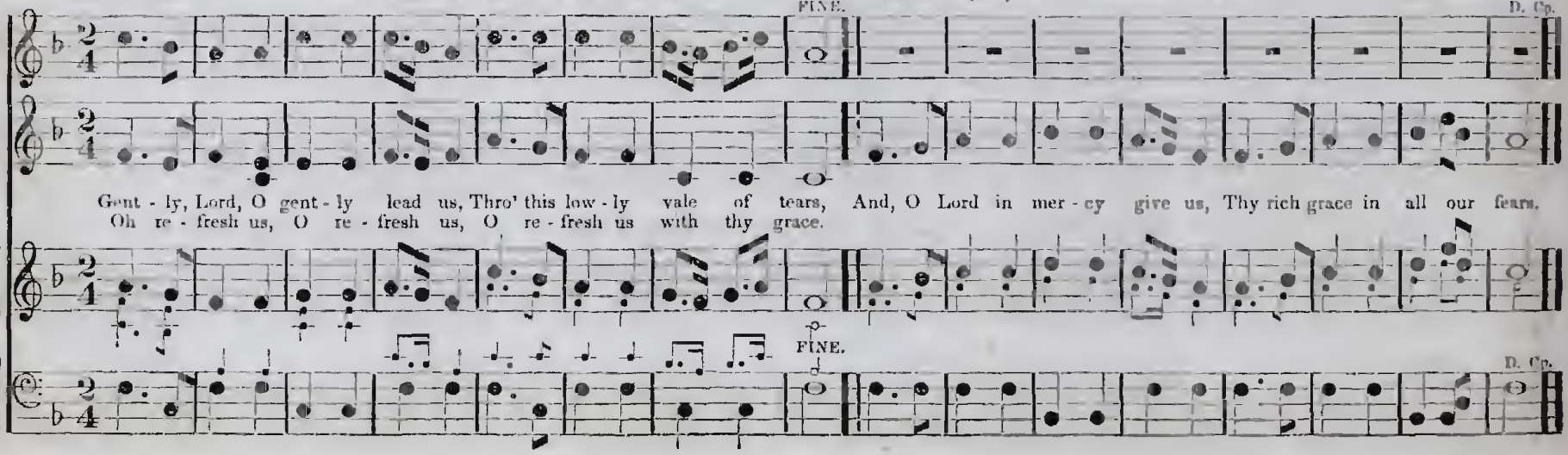
B. Milgrove.
With alterations.



ALLEGRO. **TAMWORTH.** 8's. & 7's. or 8, 7, 4. M # C. Lockhart.



ALLEGRETTO. **GRENVILLE.** 8's. & 7's. or 8, 7, 4. M # Rousseau.



ALLEGRO MODERATO.

TURIN. Sevens. M

F. Giardini.
From the Village Harmony.

2d. TREBLE.

Son of God, thy bles - sing grant! Still sup - ply my ev' - ry want! Tree of life thine in - fluence shed,

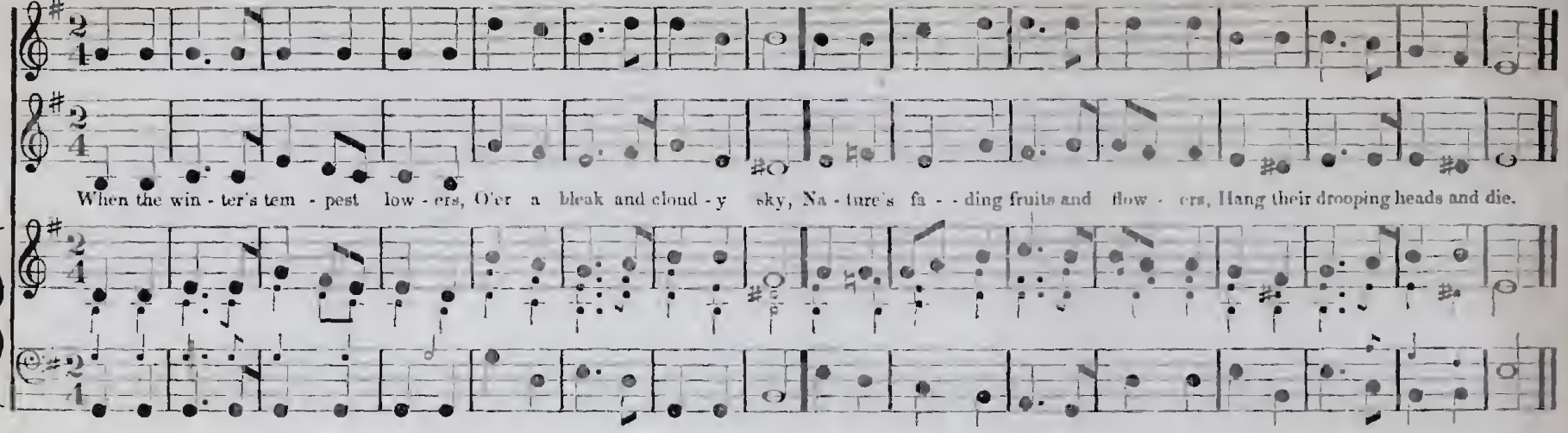
SOLO. TUTTI.

With thy sap my spi - rit feed— Tree of life, thine influence shed, - With thy sap my spi - rit feed.

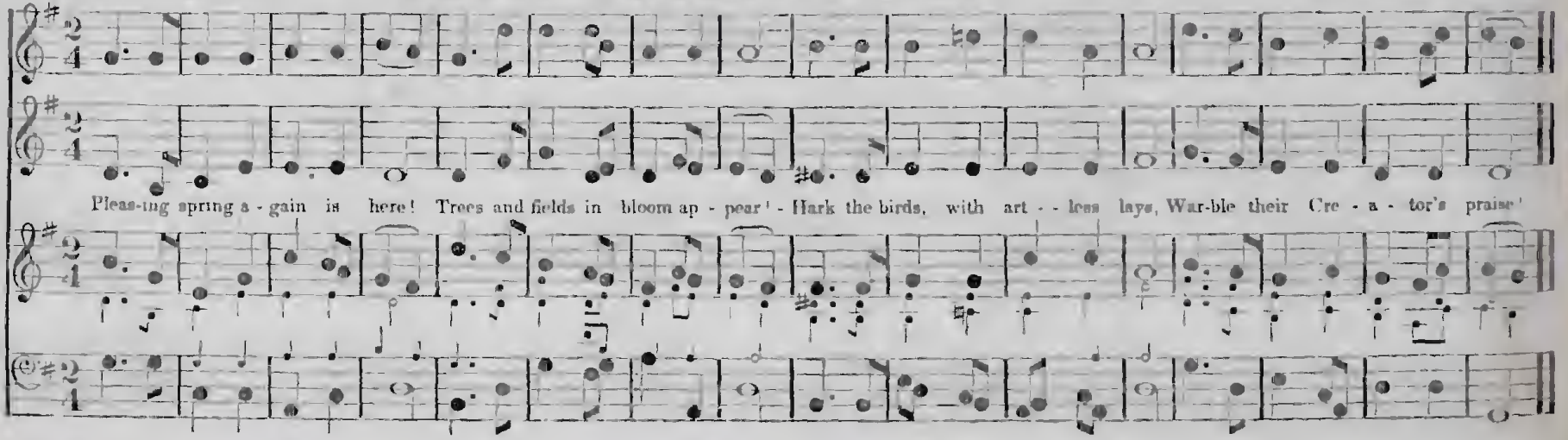
SOLO. TUTTI.

32

250 ANDANTINO QUASI ALLEGRETTO. **OLD ISRAUL.** 8's. & 7's. M # *From the American Harp.*

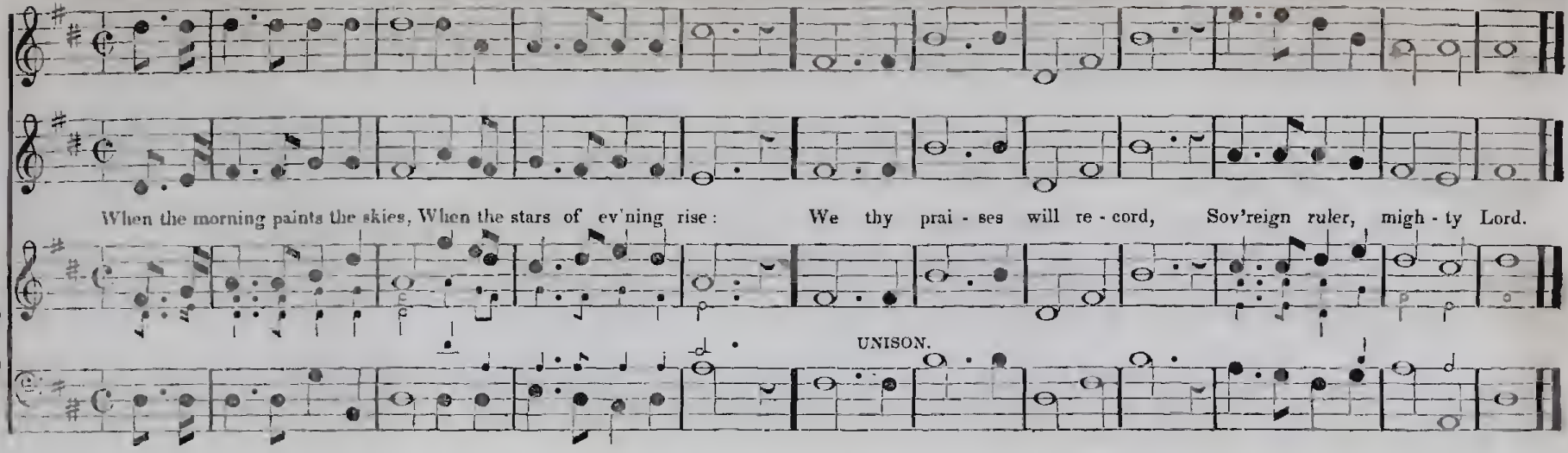


UN POCO ALLEGRO. **GREEN VALLEY.** Sevens. M # *From the American Harp.*



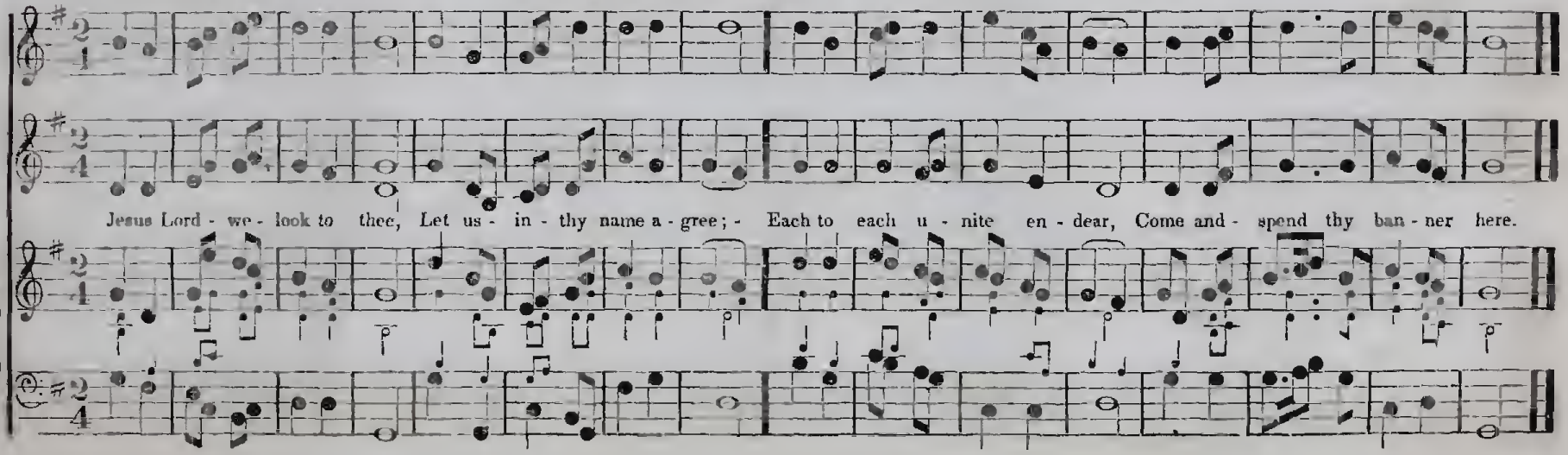
ALLEGRO ASSAI.

WASHINGTON STREET. Sevens. M # Peculiar Style.

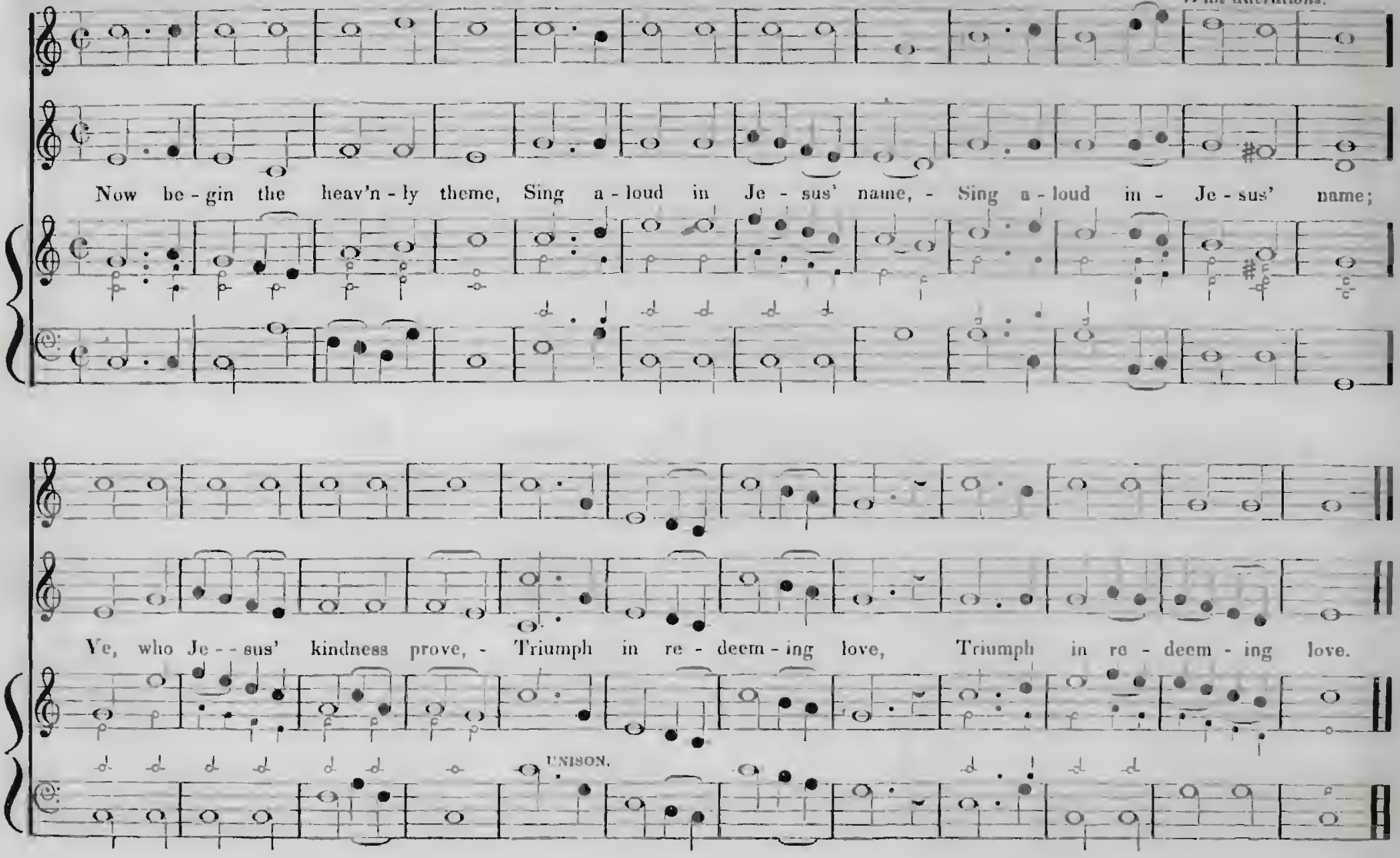


ALLEGRETTO.
QUASI ANDANTINO.

BLUE TOWN. Sevens. M



252 ALLEGRO VIVACE. **REDEEMING LOVE.** Sevens. M # Dr. Morgan. *With alterations.*



ALLEGRETTO MODERATO. **SICILIAN HYMN.** Sevens, or 8's. & 7's. M # *A Latin Hymn by* Mozart.

2d TREBLE. TUTTI. SOLO. TUTTI.

SOLO.
Blest be thou, O Lord of Is - rael, Thou, our fath - er, and our Lord! Blest thy majes - - ty for - - ever! Ev - er be thy name a - dor'd.

SOLO. TUTTI. SOLO. TUTTI.

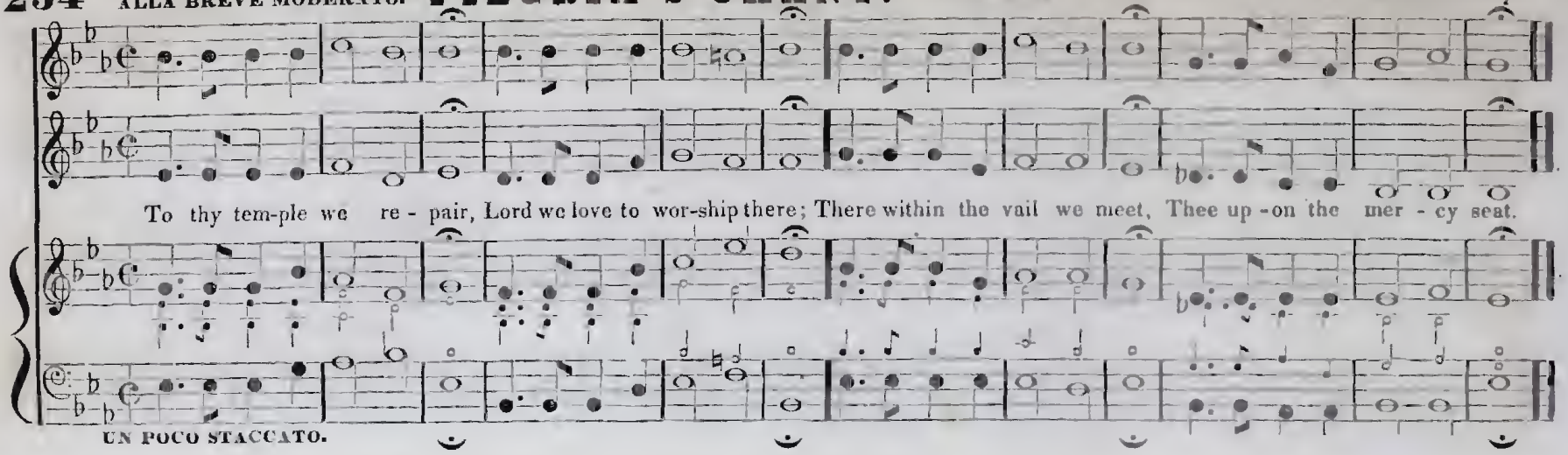
ALLEGRO MODERATO. **PILTON.** NEW Sevens. M #

Praise to God, im- - mor- tal praise, For the love that crowns our days! Bounteous source of ev' - ry joy, Let thy praise our tongues em- ploy.

ALLA BREVE MODERATO.

PILGRIM'S CHANT.

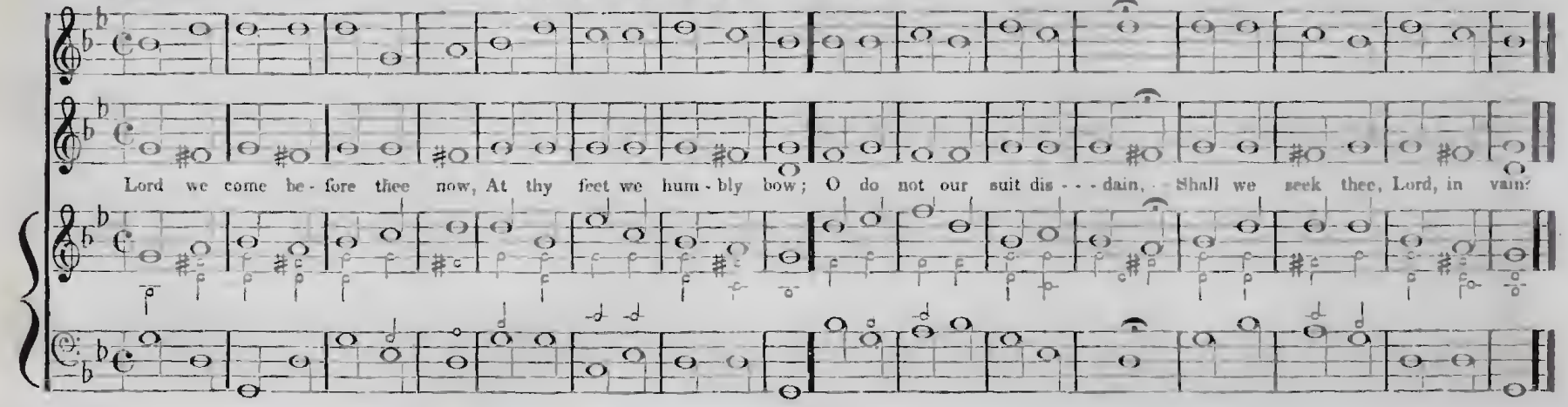
Sevens. M # *From the American Harp.*



CHORAL.

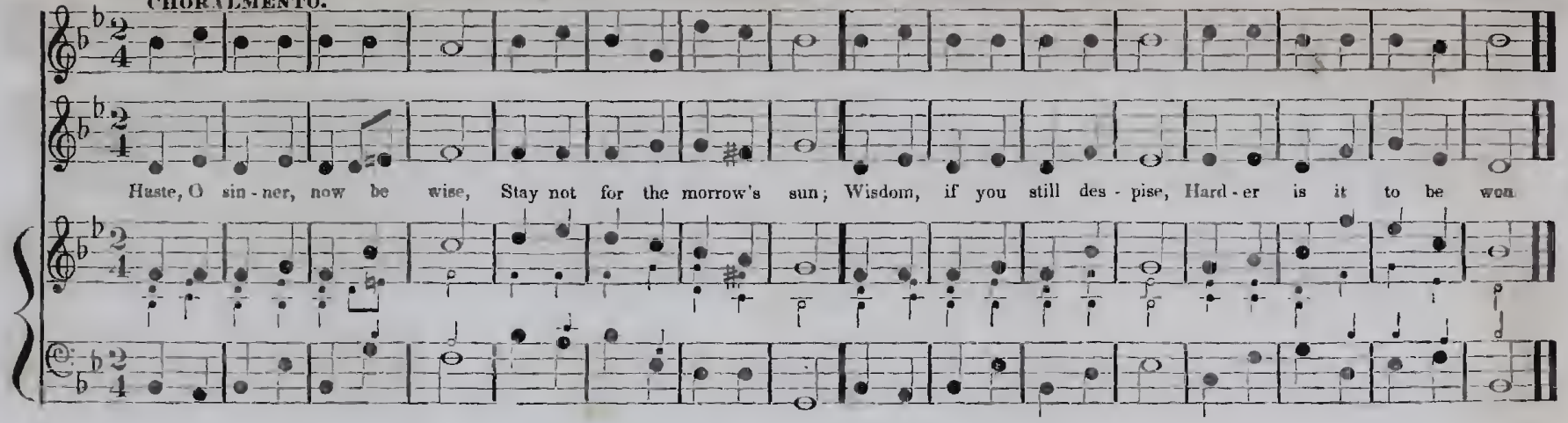
FAIRFAX.

Sevens. M b *The original Choral.*



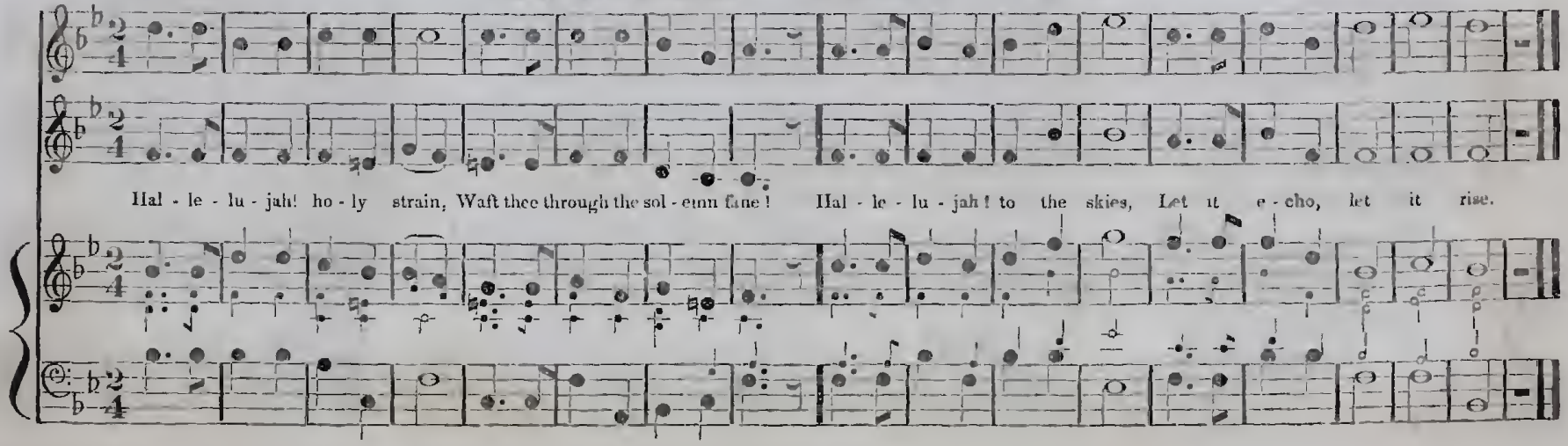
UN POCO ALLEGRETTO.
CHORALMENTO.

BROAD STREET. Sevens. M



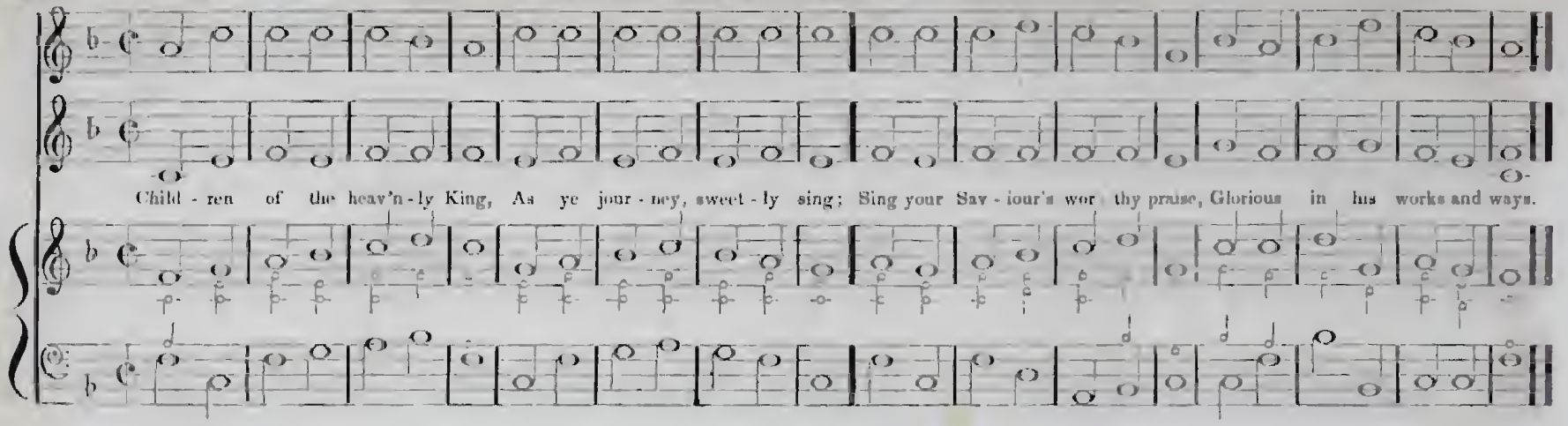
ALLEGRETTO.

BARTRAM. Sevens. M



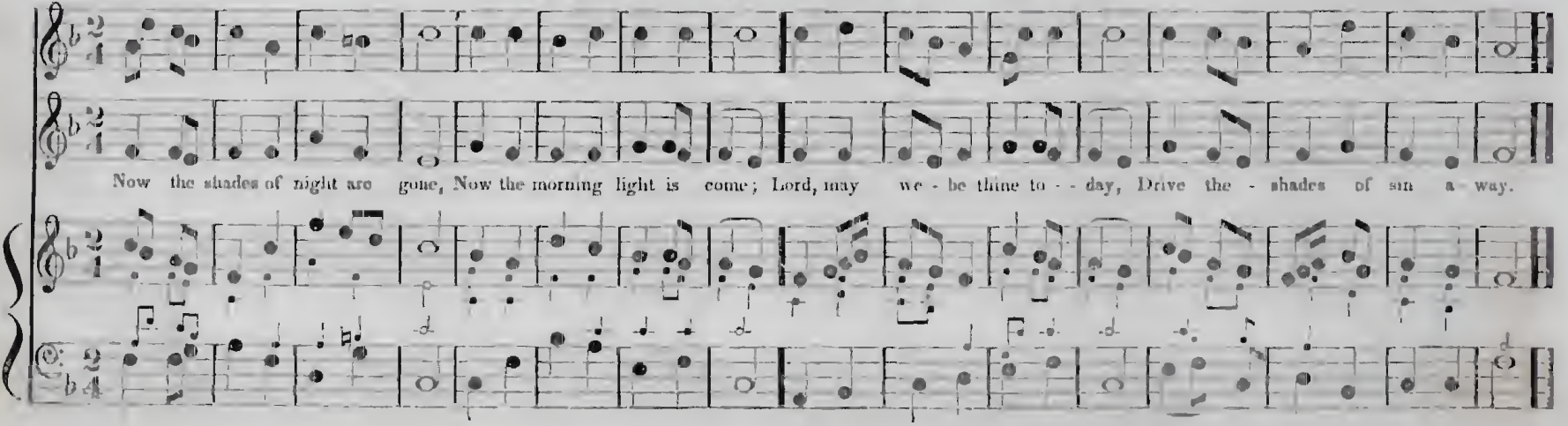
CHORAL.

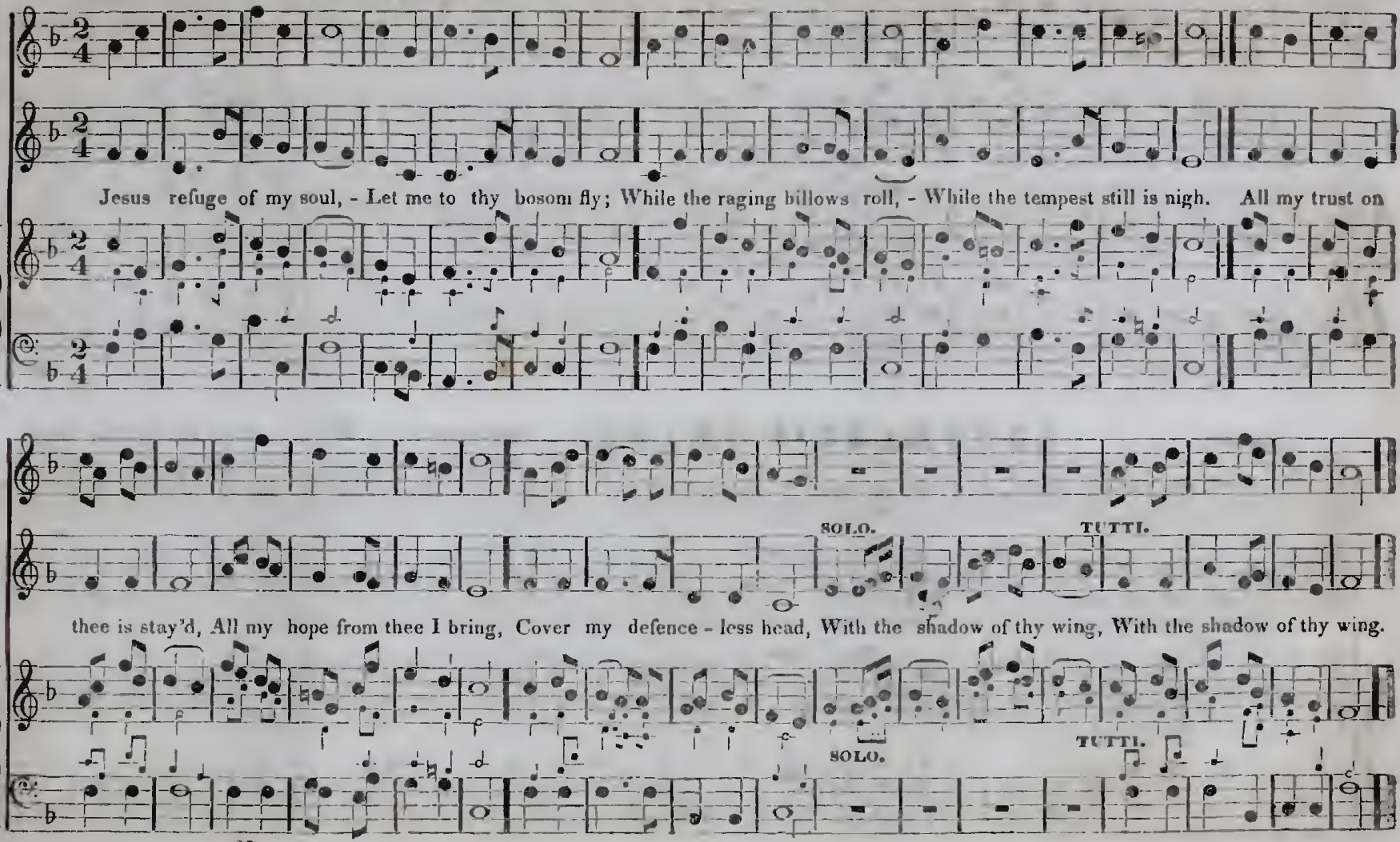
PILGRIM. Sevens. M



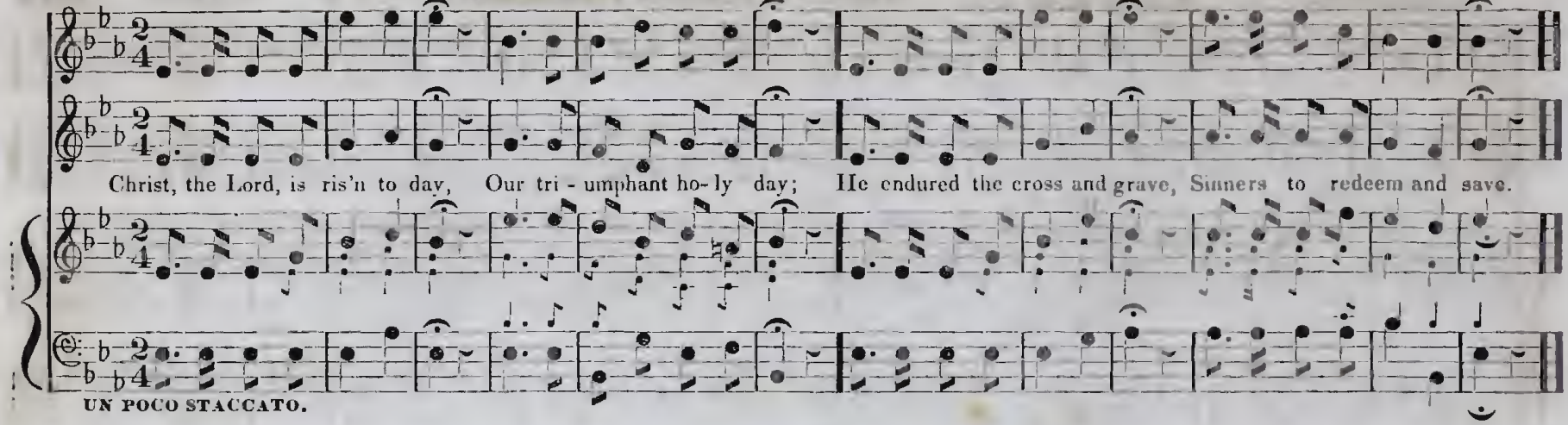
ALLEGRETTO.

ALCESTER. Sevens. M

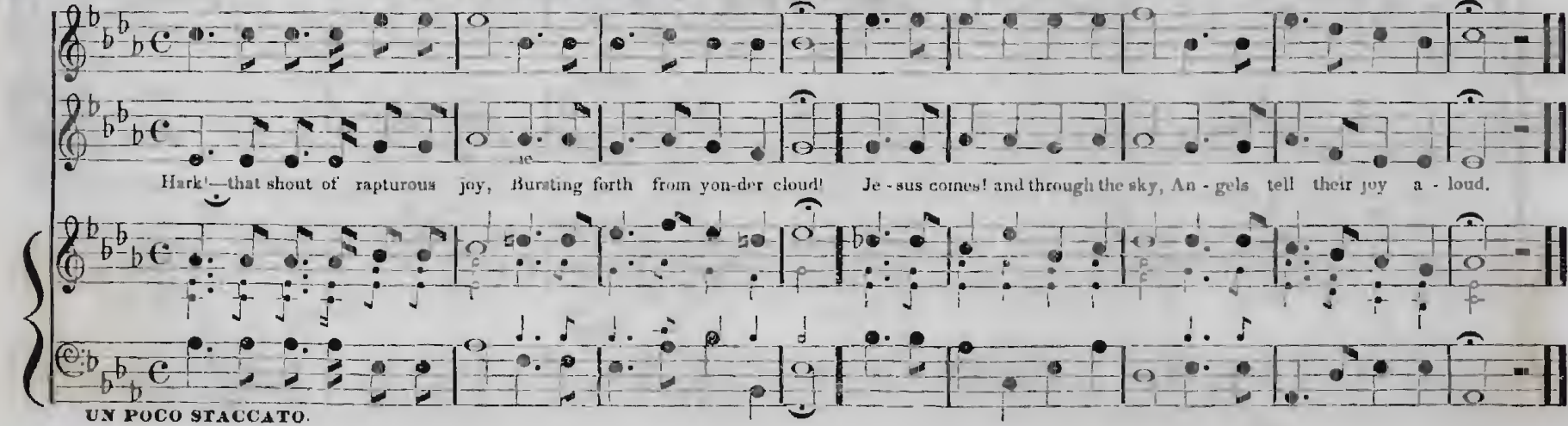



Jesus refuge of my soul, - Let me to thy bosom fly; While the raging billows roll, - While the tempest still is nigh. All my trust on
SOLO.
TUTTI.
thee is stay'd, All my hope from thee I bring, Cover my defence - less head, With the shadow of thy wing, With the shadow of thy wing.
SOLO.
TUTTI.

258 ALLEGRO **TELEMANN'S CHANT.** Sevens. M # *From the American Harp.*



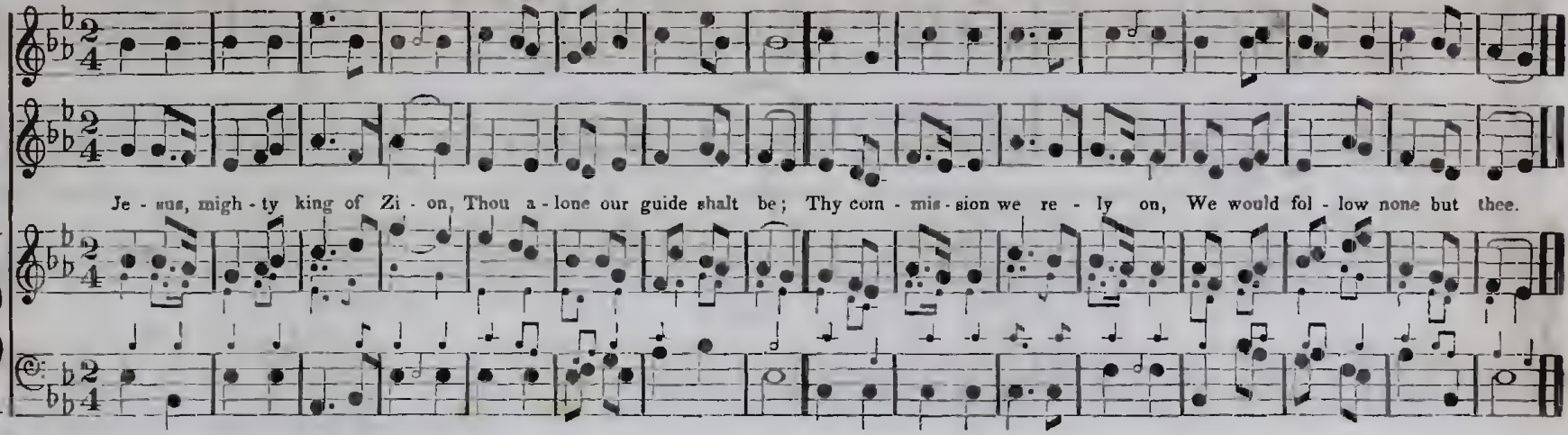
ALLEGRO. **LEUTHARD'S CHANT.** Sevens. M # *From the American Harp.*



UN POCO ALLEGRETTO.

TEMPLE PLACE.

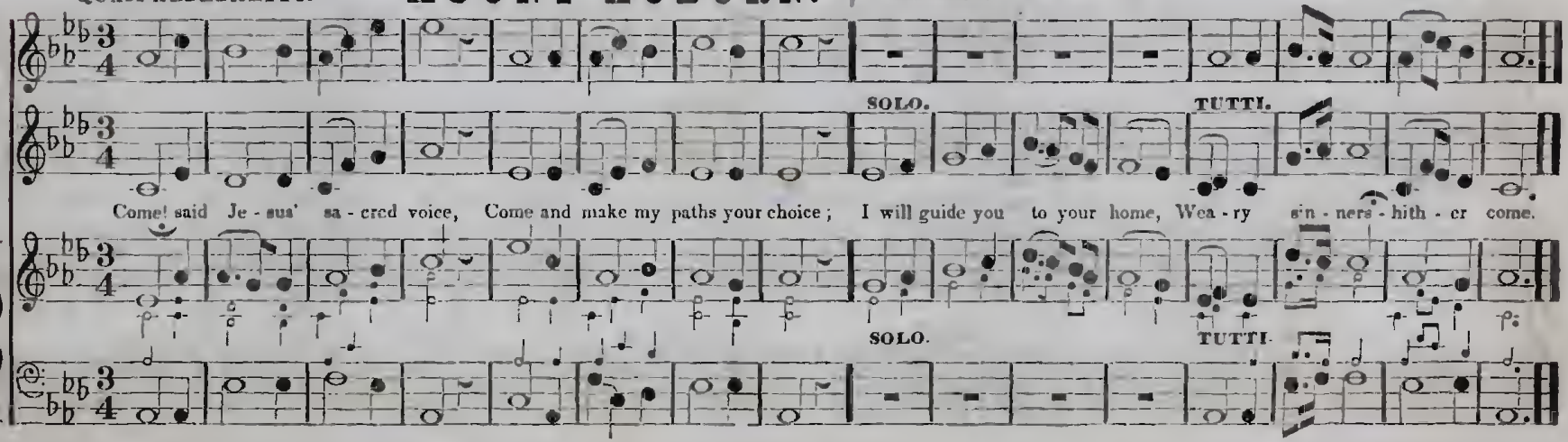
Sevens. or 8's. & 7's. M #



ANDANTINO. QUASI ALLEGRETTO.

MOUNT AUBURN.

Sevens. M #



ALLEGRO ASSAI.

SHARP. Sevens. M

SOLO.* TUTTI.

Angels, roll the rock a - way, Death give up thy migh - ty prey; See! he - - ris - es from the - tomb, - Shi - ning - in im - mor - tal bloom.

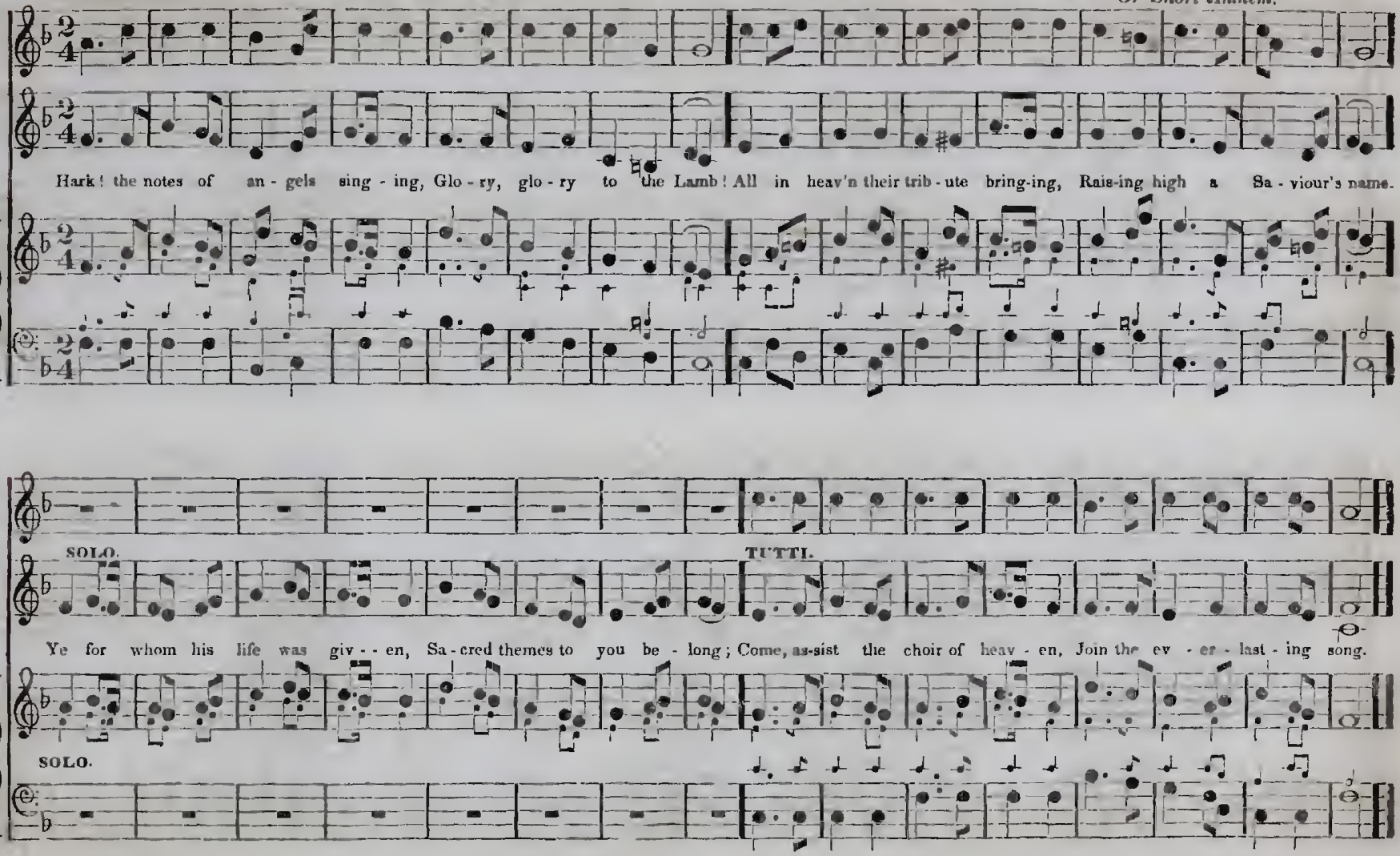
SOLO.* TUTTI.

* This passage may be sung alternately—male, and female voices.

MODERATO.

MISSISSIPPI. Sevens. M

High in yonder realms of light, Dwell the raptured saints above, Dwell the raptured saints a-bove, Far beyond our feeble sight, Happy in Im man - uel's love! - Hap - py in Immanuel's love!

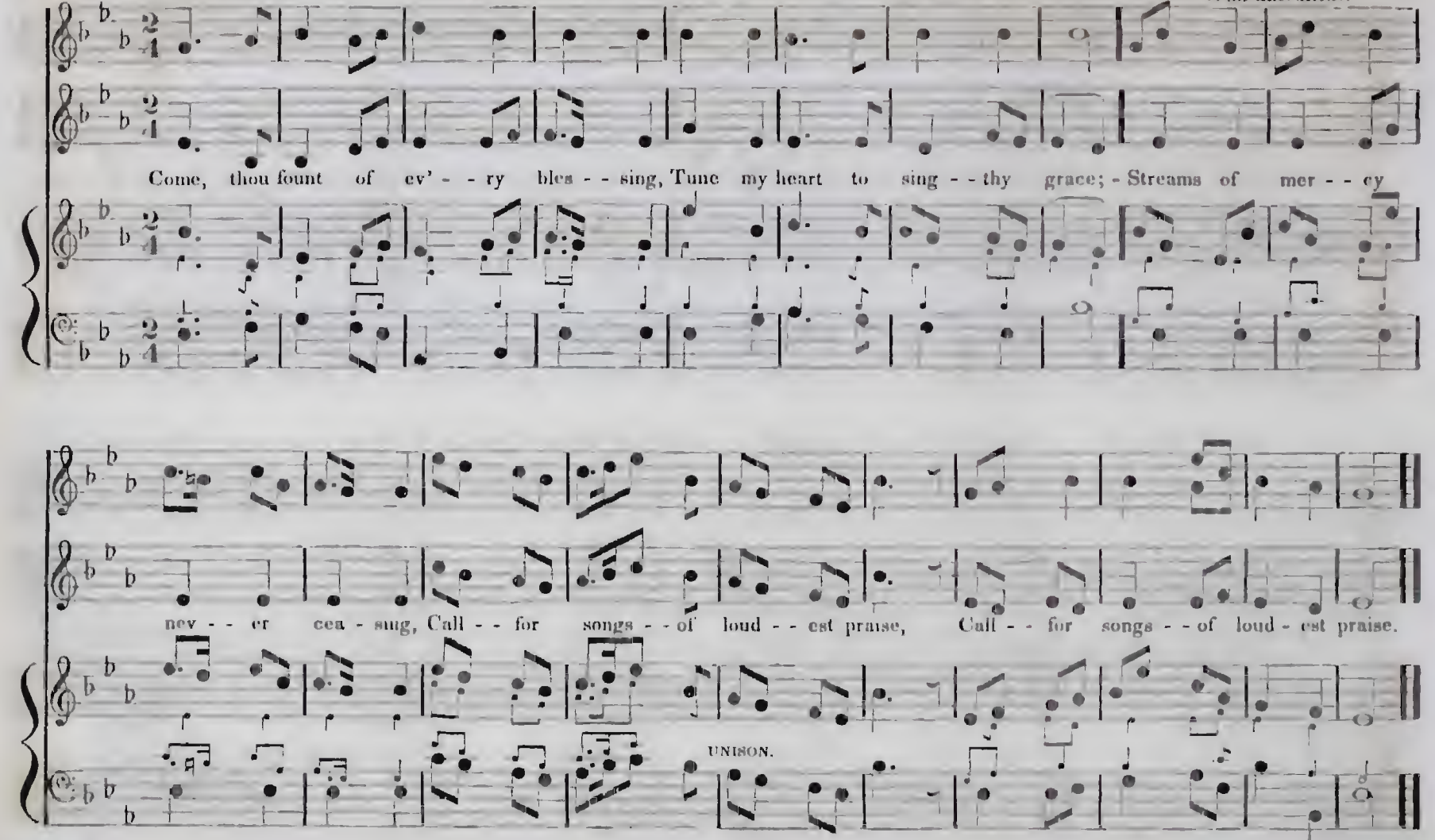

Hark! the notes of an - gels sing - ing, Glo - ry, glo - ry to the Lamb! All in heav'n their trib - ute bring-ing, Rais-ing high a Sa - viour's name.
SOLO.
TUTTI.
Ye for whom his life was giv - - en, Sa - cred themes to you be - long; Come, as-sist the choir of heav - en, Join the ev - er - last - ing song.
SOLO.

ANDANTINO QUASI ALLEGRETTO.

KINGSTON.

8's. & 7's. M #

A. Williams.
With alterations.



ANDANTINO.

JEWETT. Sevens or 8's. & 7's. M

SOLO. TUTTI.

8's & 7's. Grant thy spir - it, by thy kind - ness, Let our fol - lies be for - giv'n; Heal our sins, dis - pel our blindness, Let us find the path to heav'n.

SOLO. TUTTI.

7's. High in yon - der realms of light, - Dwell the rap - tur'd saints a bove; Far be - yond our fee - ble sight, Hap - py in Im - man - uel's love.

ALLEGRETTO.

GOSHEN. Eights. M

SOLO. TUTTI.

3 Ye an - gel's, who stand round the throne, And view my Imman - u - el's face; In - - rap - turous songs make him known, Tune all your soft harps to his praise.

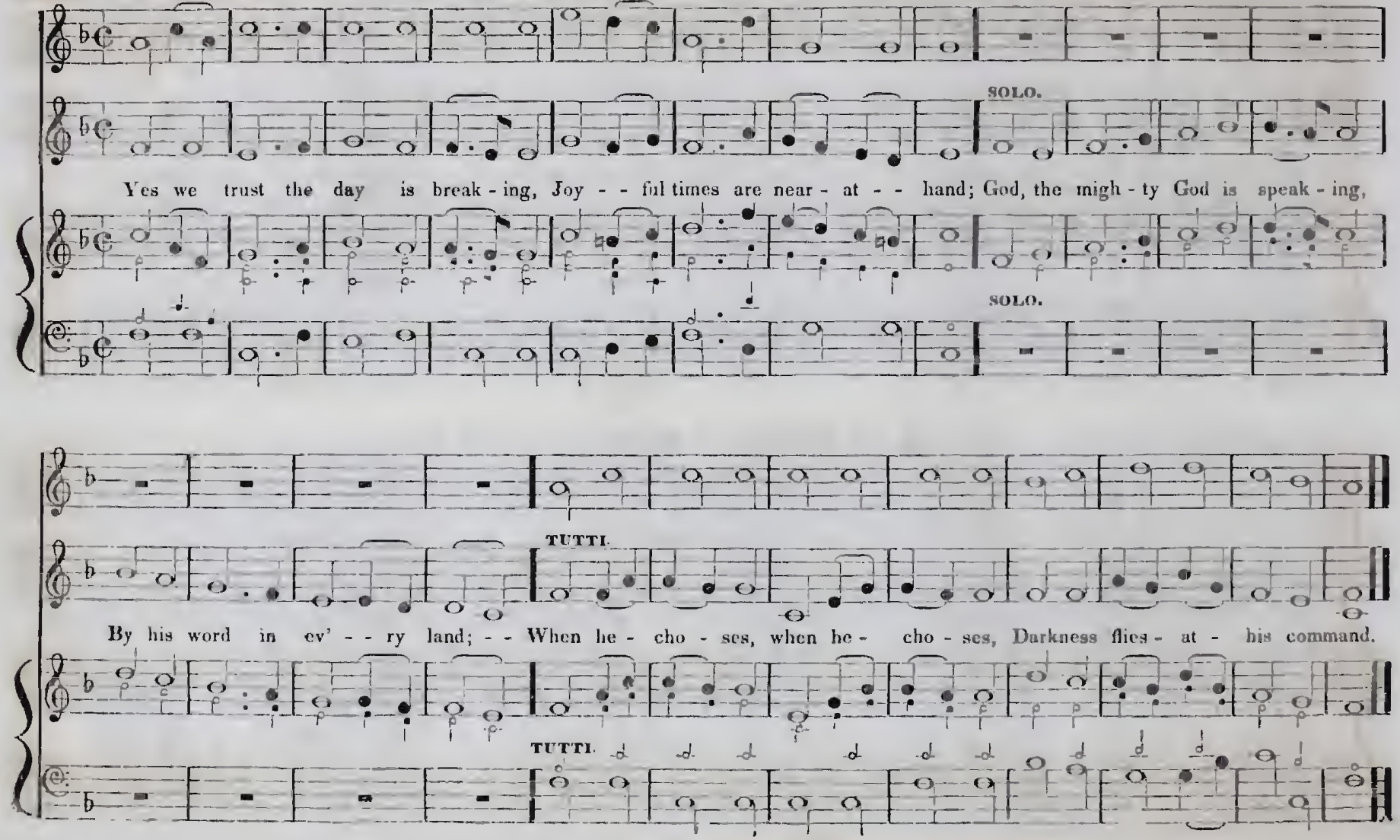
4

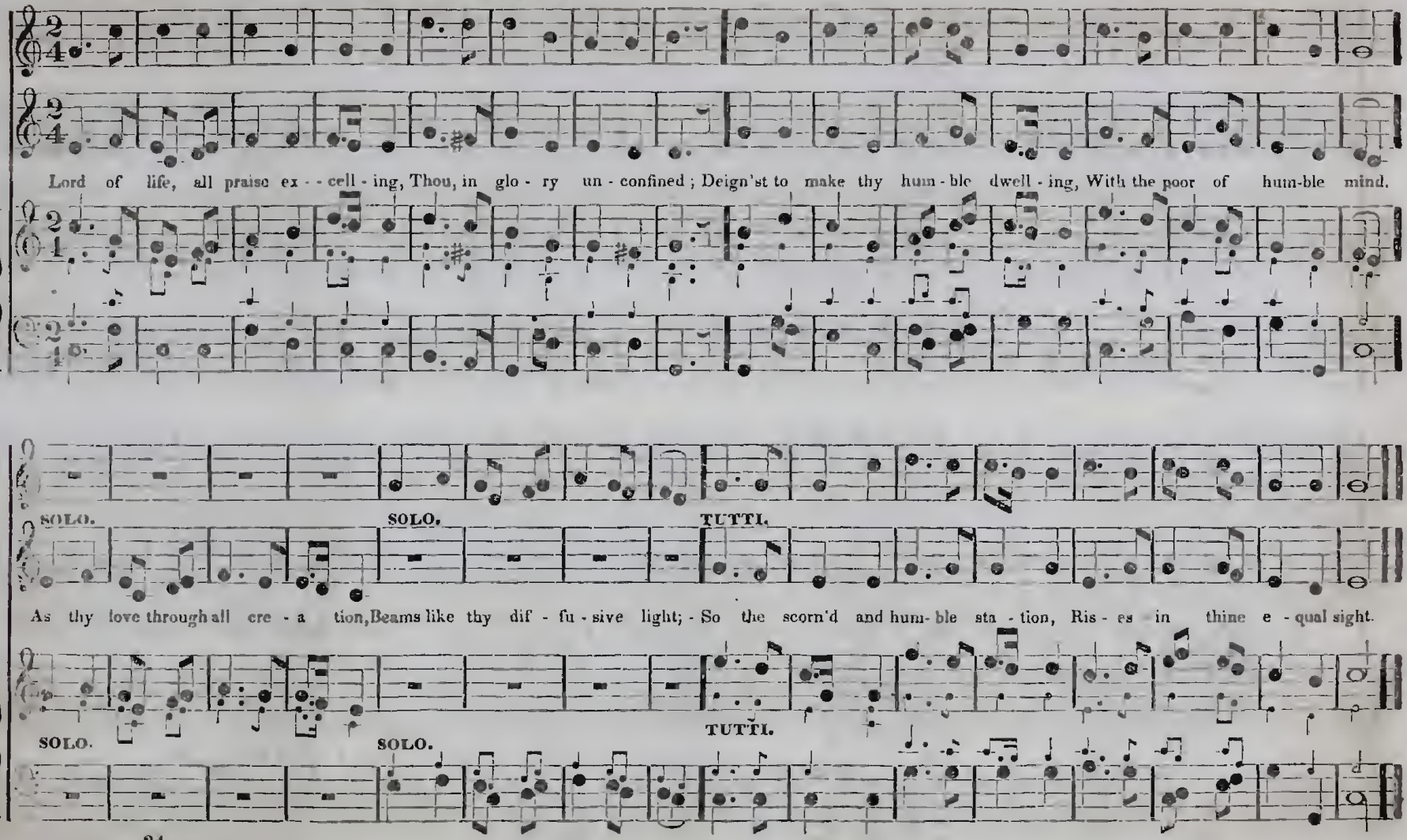
SOLO. TUTTI.

ALLEGRO ASSAI.

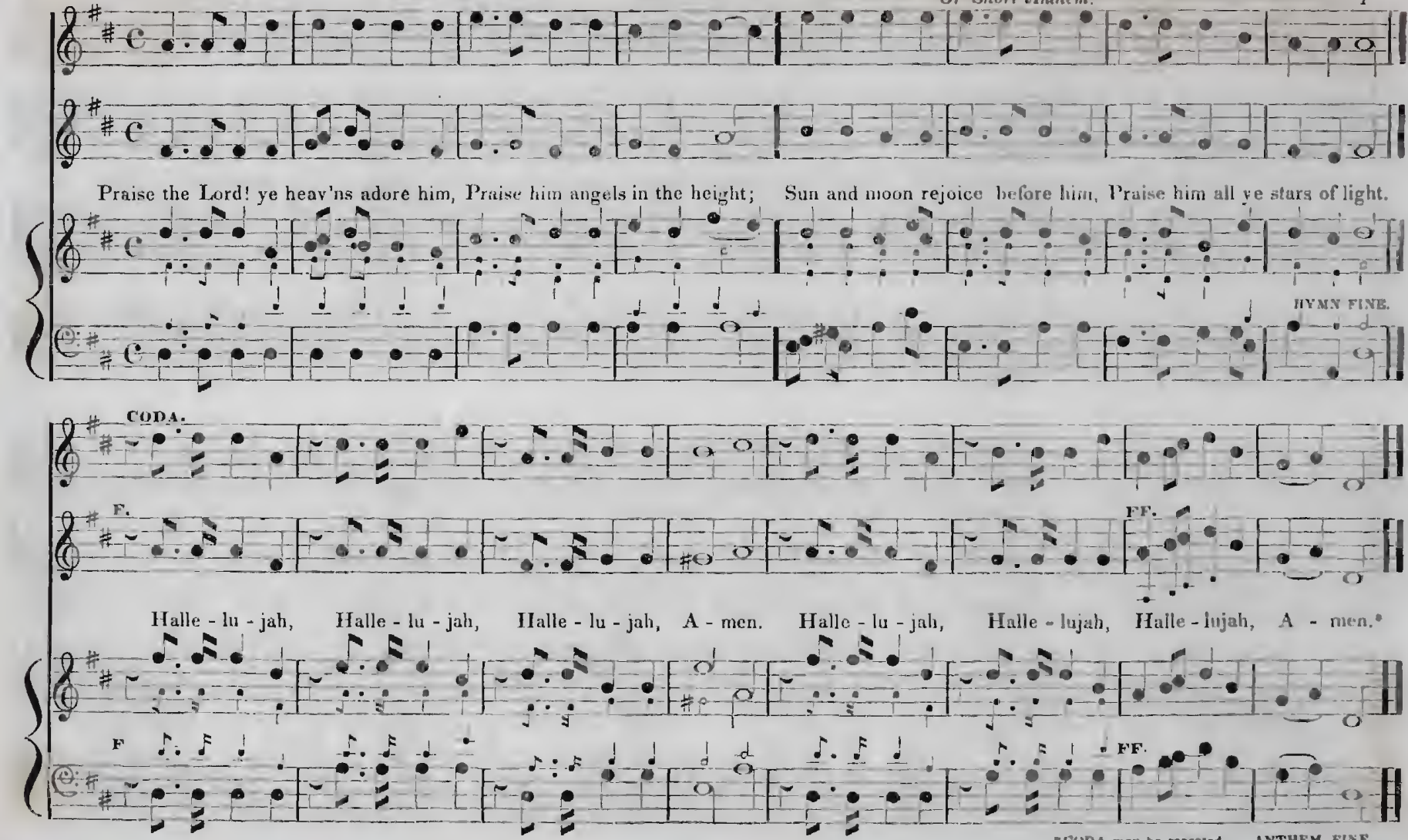
MISSIONARY HYMN.

8's. & 7's. M #




Lord of life, all praise ex - - cell - ing, Thou, in glo - ry un - confined ; Deign'st to make thy hum - ble dwell - ing, With the poor of hum-ble mind.
SOLO.
SOLO.
TUTTI.
As thy love through all cre - a tion, Beams like thy dif - fu - sive light; - So the scorn'd and hum- ble sta - tion, Ris - es in thine e - qual sight.
SOLO.
SOLO.
TUTTI.

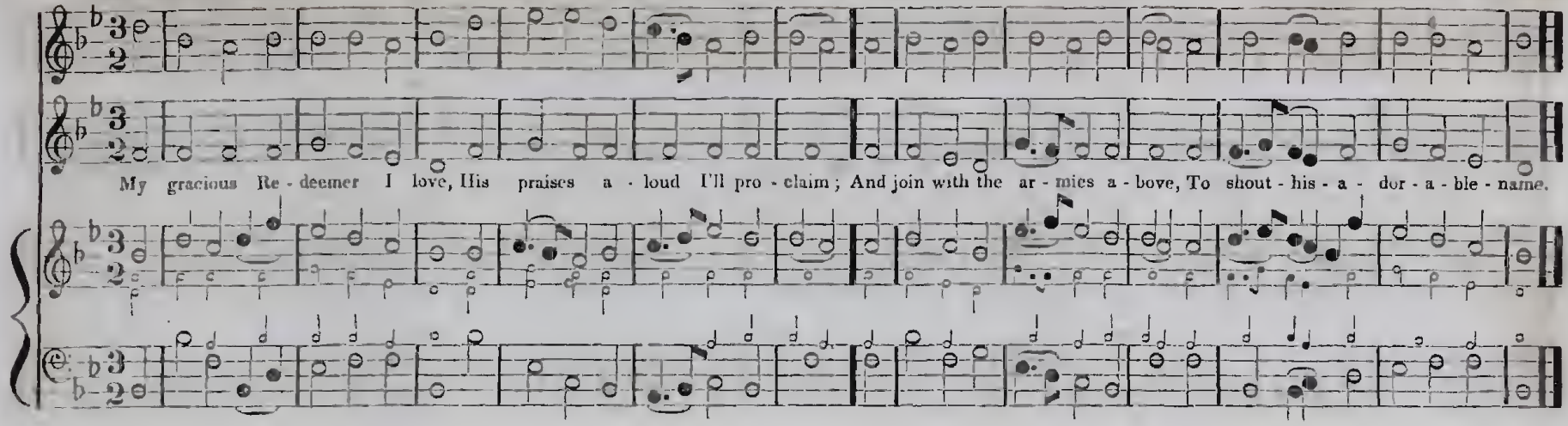
ALLEGRO ASSAI. **MEHUL.** 8's. & 7's. M # Hymn. *Or Short Anthem.* *From the American Harp.*



*CODA may be repeated. ANTHEM FINE.

ALLEGRO.

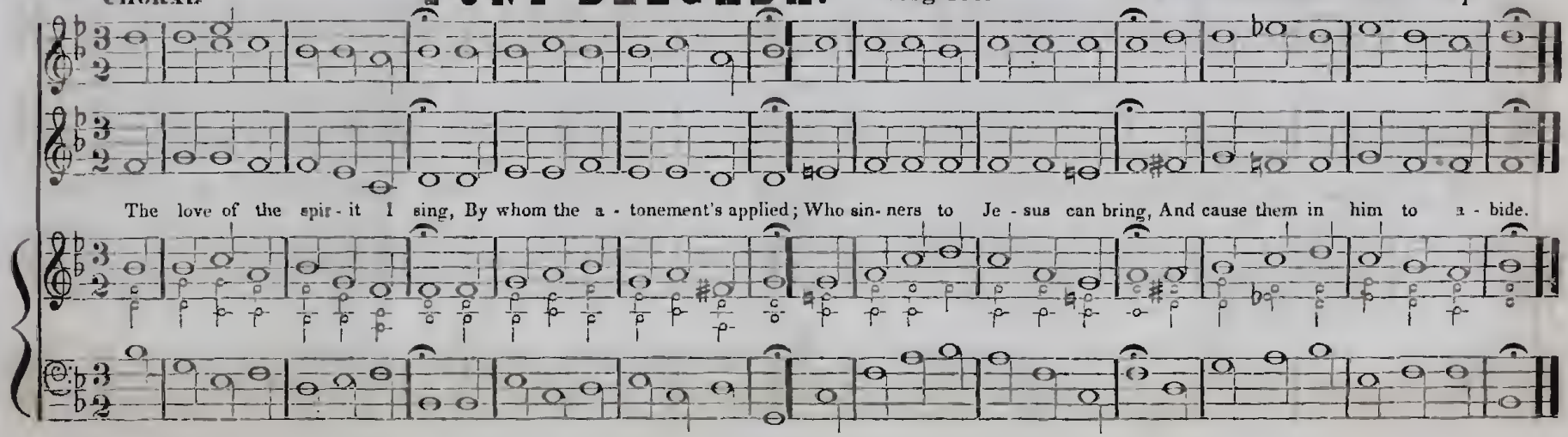
WANWORTH. Eights. M



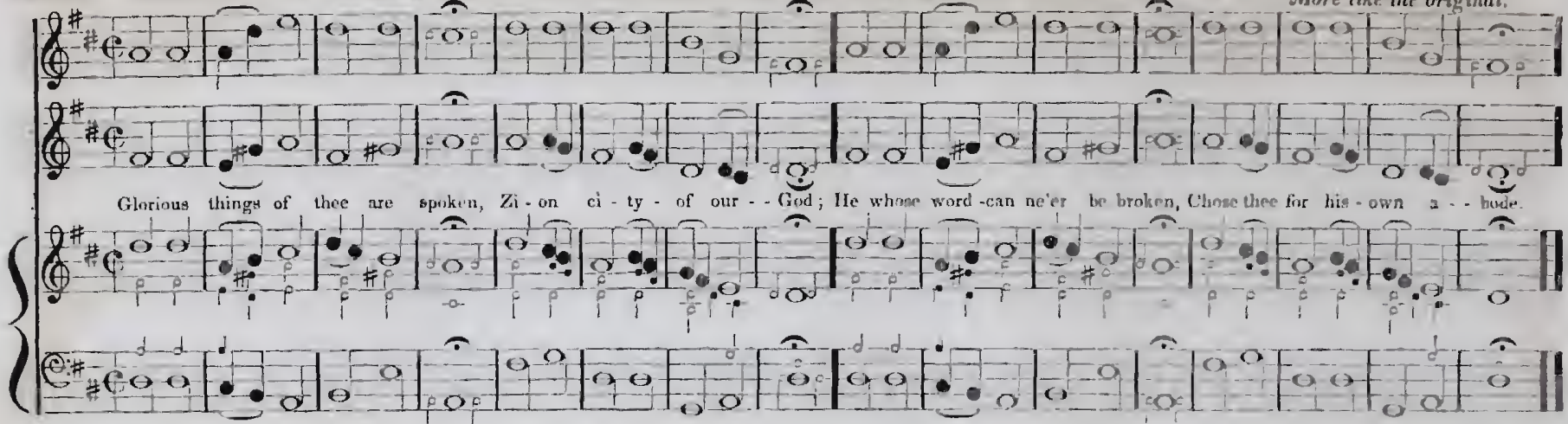
CHORAL.

PUNT DELGADA. Eights. M

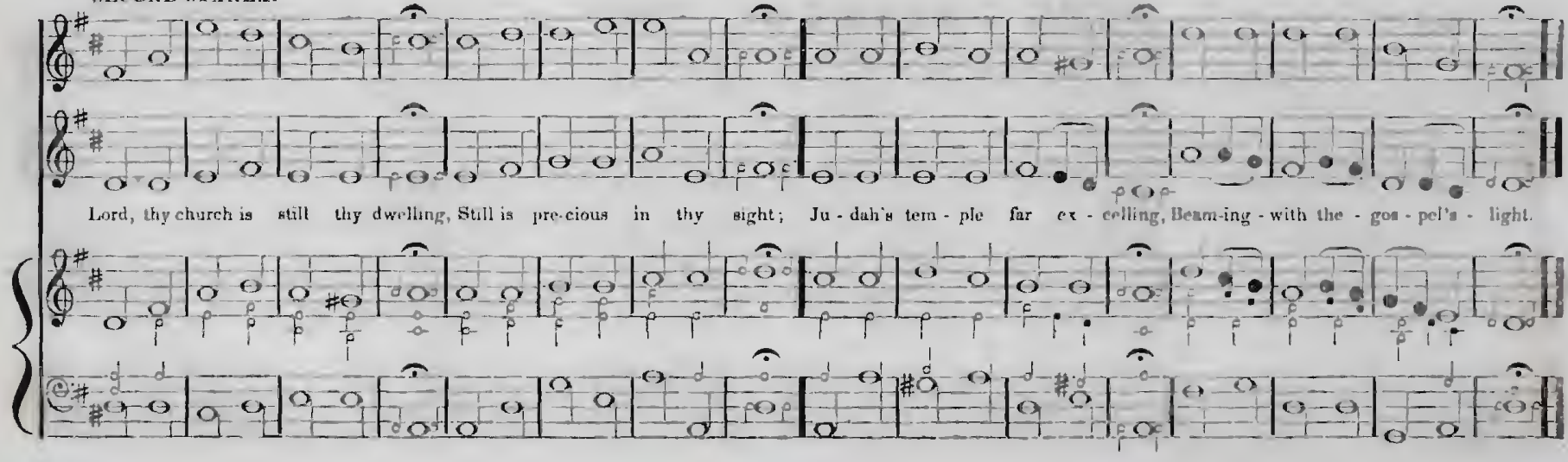
From the American Harp.



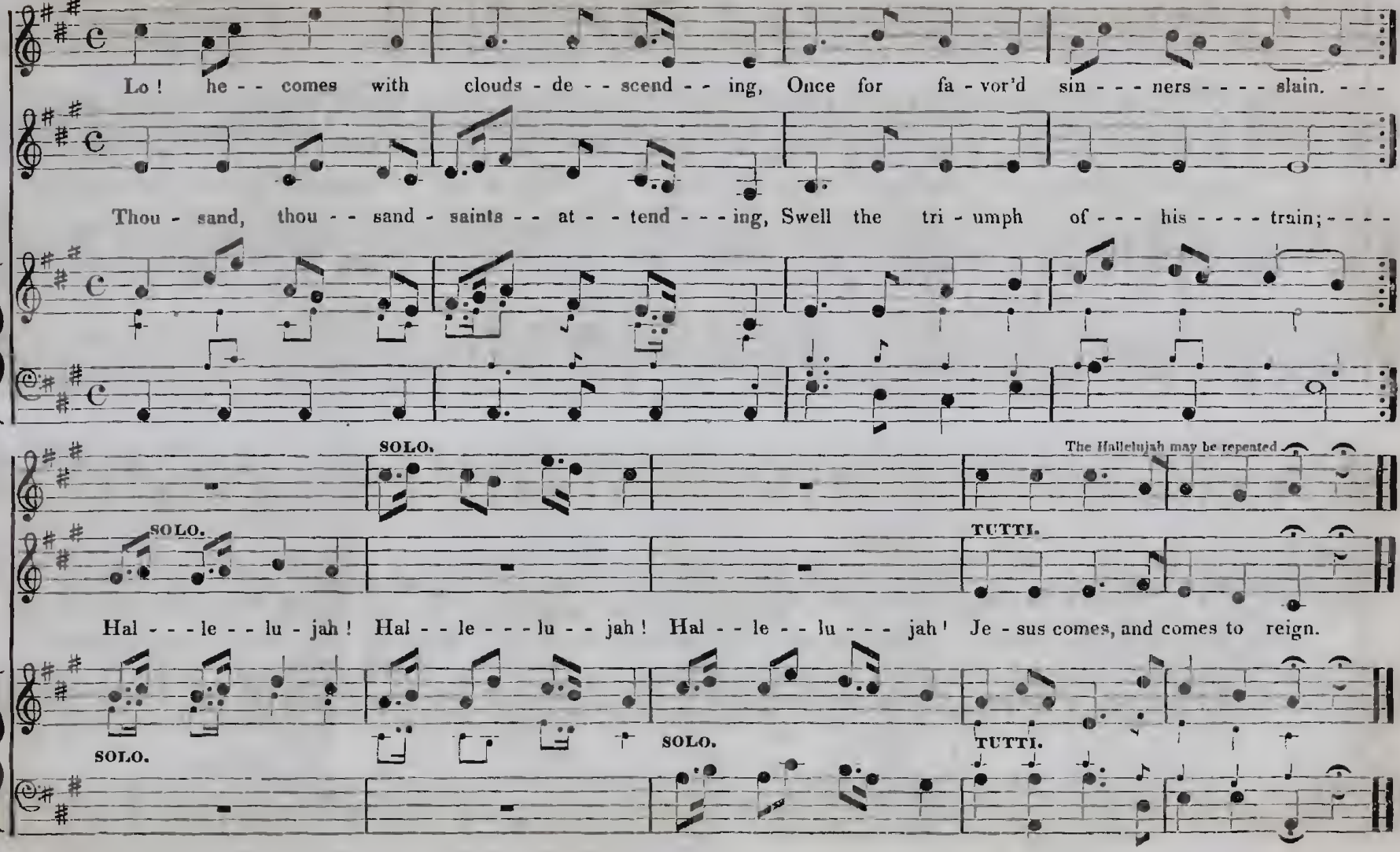
CHORAL. **WORMS.** **Sevens or 8's. & 7's. or Eights. Two Stanzas.** M. Luther. *More like the original.*



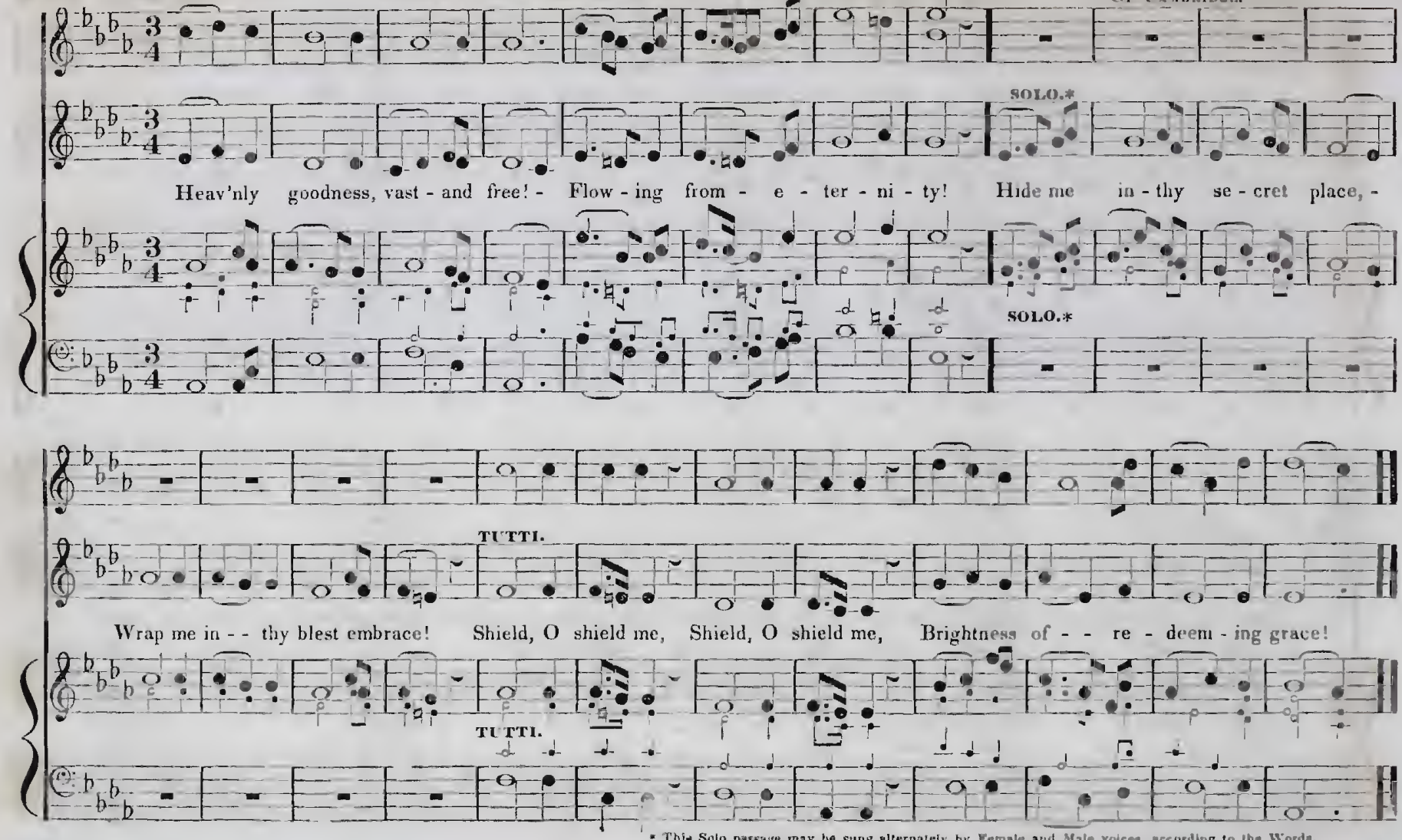
SECOND STANZA.



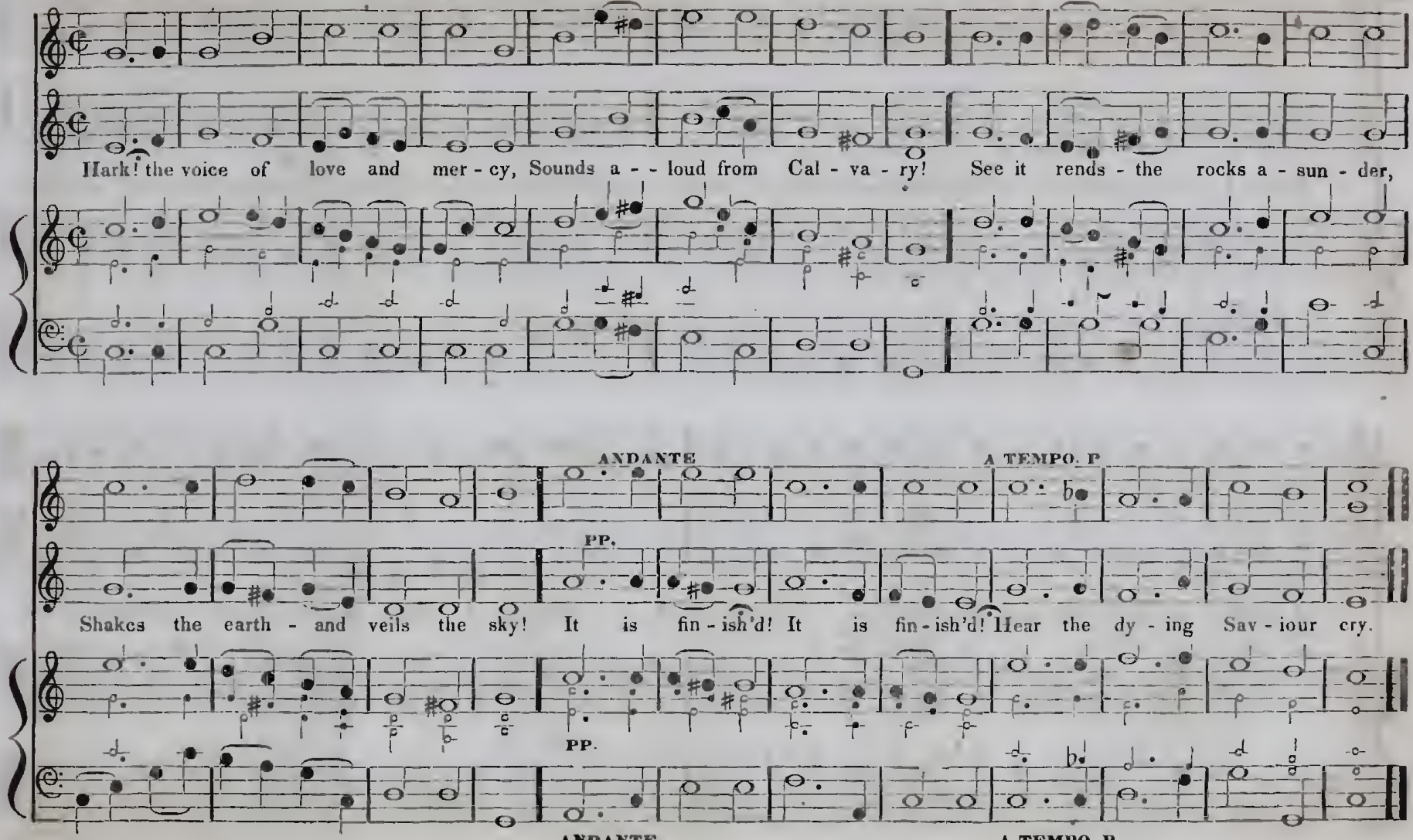
ALLEGRO MODERATO. **HELMSLEY.** 8' 7' & 4. M # Dr. Madan.



270 COMODO E DIVOTO. **ASPIRATION.** 8's. 7's. & 4. M # *Words by J. P. Bartram.* Of Cambridge.

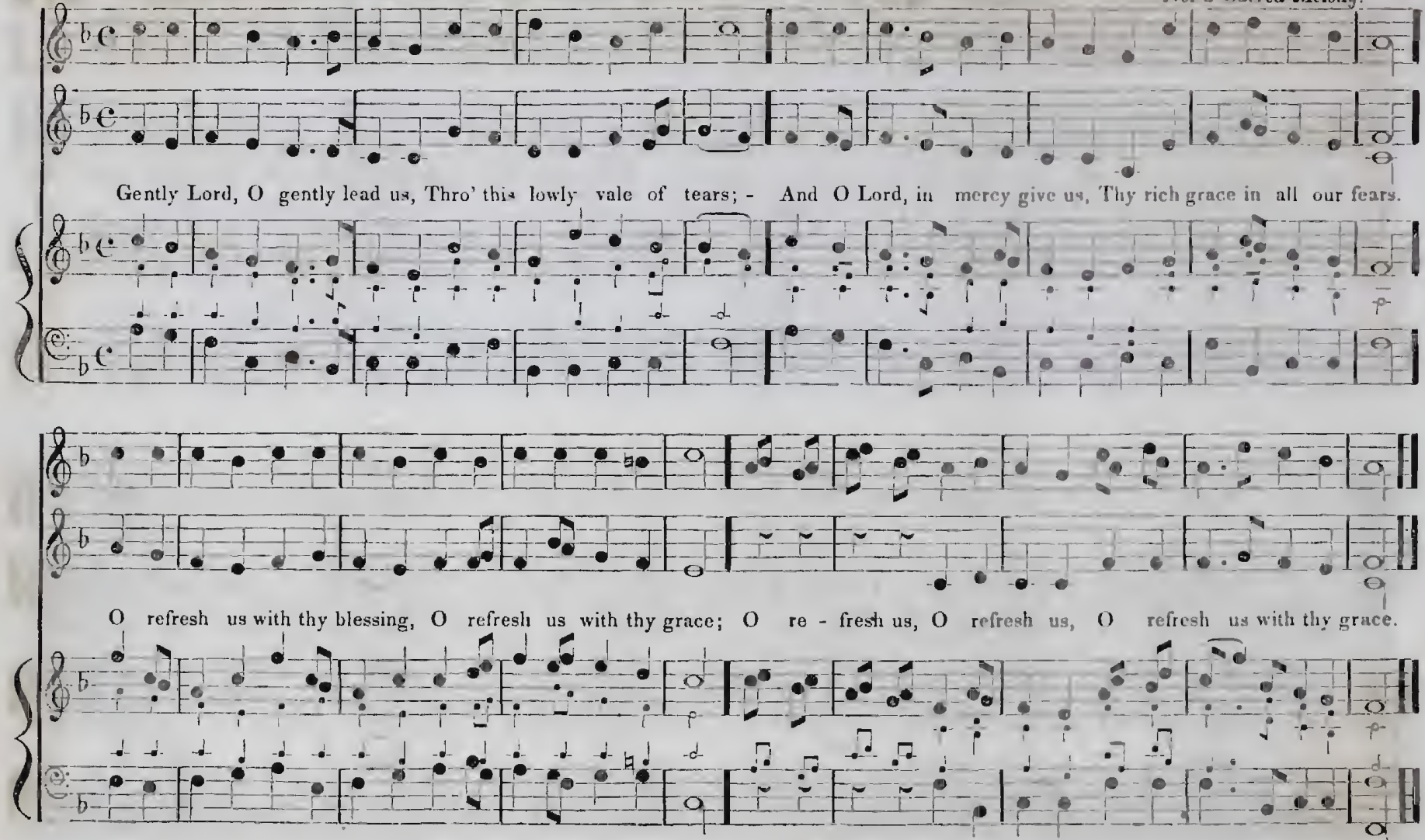


* This Solo passage may be sung alternately by Female and Male voices, according to the Words.

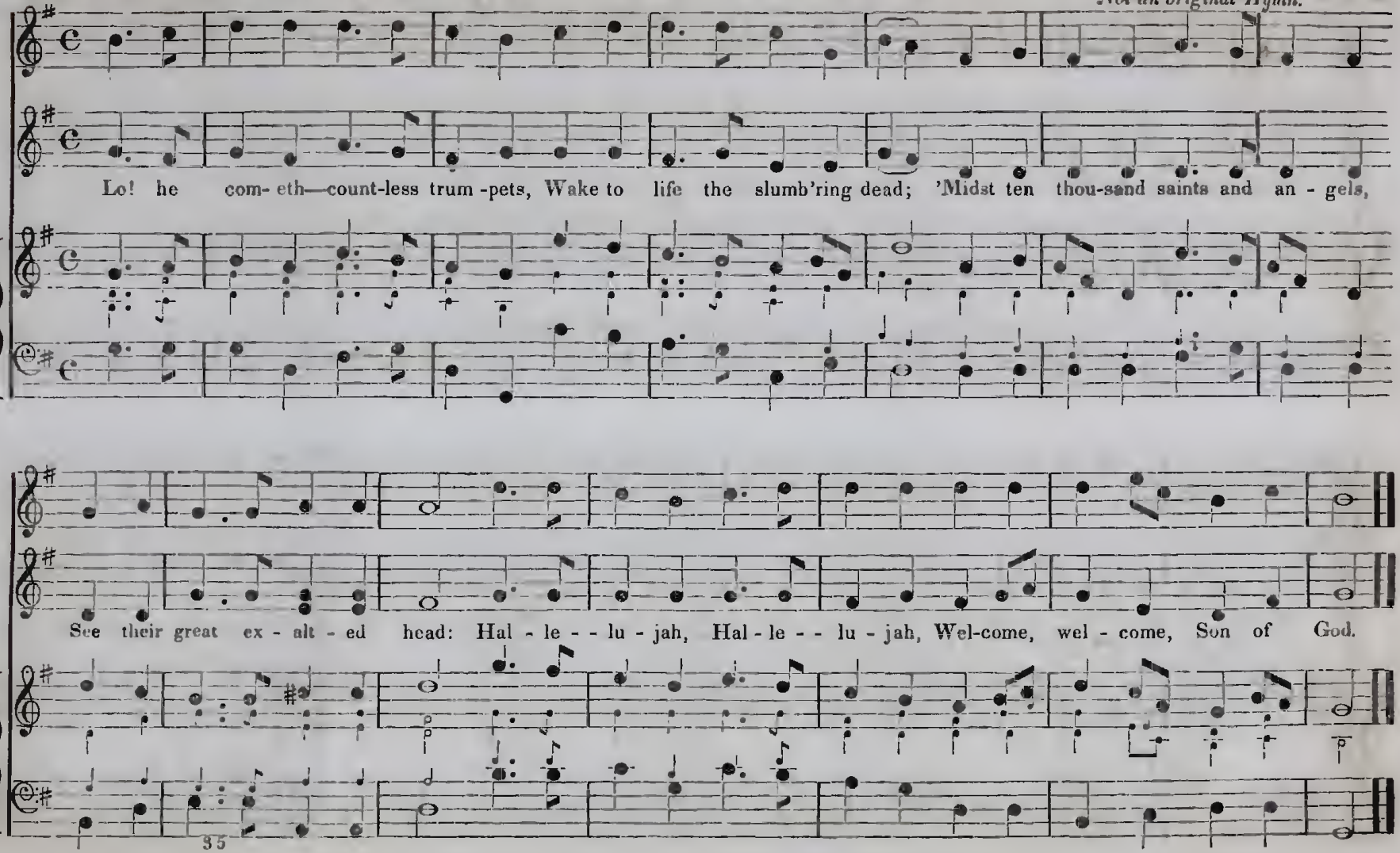

Hark! the voice of love and mer - cy, Sounds a - - loud from Cal - va - ry! See it rends - the rocks a - sun - der,
ANDANTE
A TEMPO. P
PP.
Shakes the earth - and veils the sky! It is fin - ish'd! It is fin - ish'd! Hear the dy - ing Sav - iour cry.
PP.
ANDANTE.
A TEMPO. P.

ALLEGRO MODERATO. **SMYRNA.** 8's. & 7's. or 8's. 7's. & 4's. M #

Mozart.
Not a Sacred Melody.



ALLEGRO MODERATO. **WESTBOROUGH.** 8's. & 7's. or 8's. 7's. & 4. M # J. Haydn. *Not an original Hymn.*



ALLEGRO MODERATO.

WALWORTH.

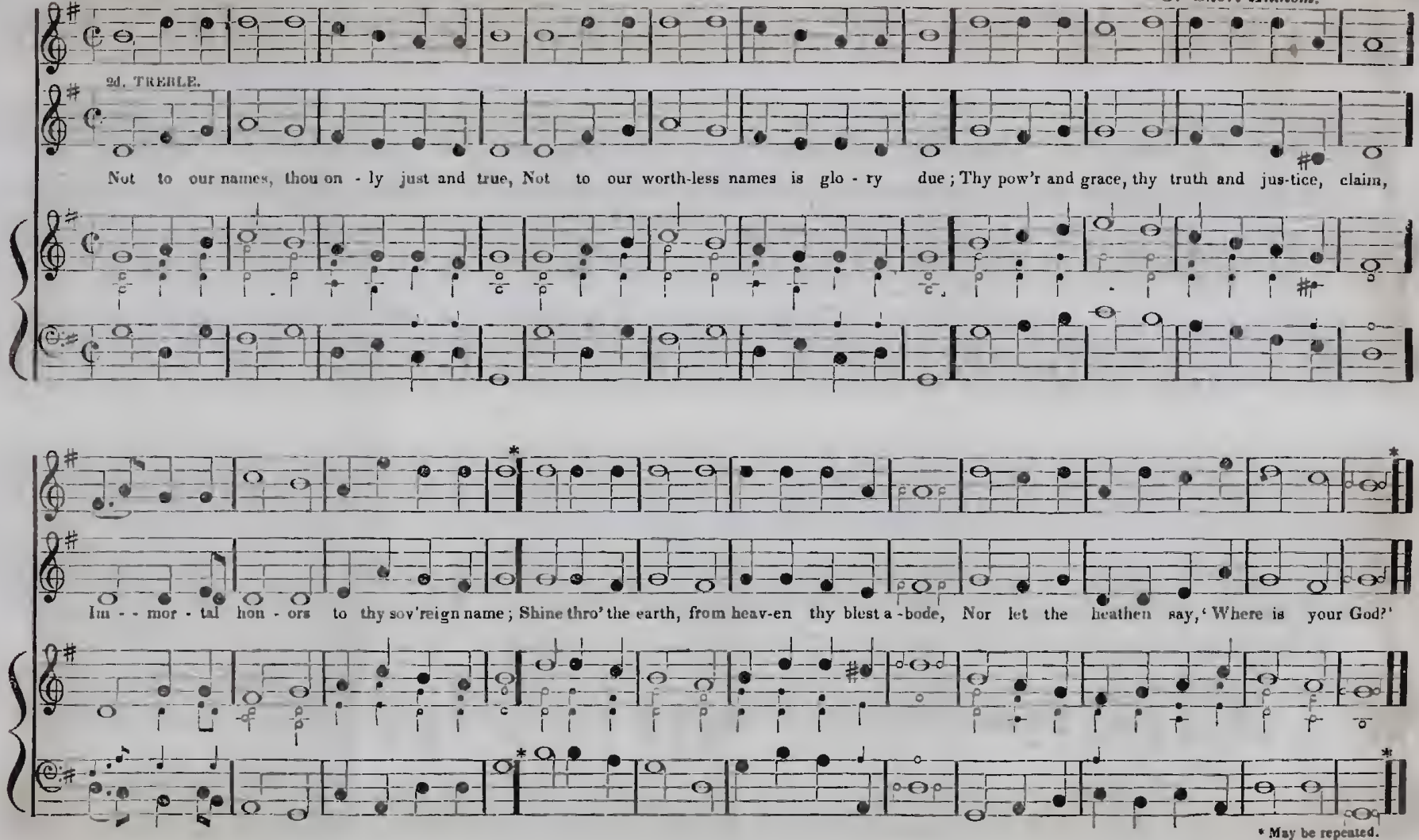
10's. & 11's. M #

Dr. Wainwright.
Hymn or Short Anthem.

2d. TREBLE.

Be - hold! the Judge descends, his guards are nigh, Tem-pest and fire at - tend him down the - sky; Heav'n, earth, and hell draw near, let all things come,

To hear his jus - tice and the sin - ner's - doom; 'But gath- er first my saints,' [the Judge commands,] 'Bring them, ye angels, from their dis - tant lands'

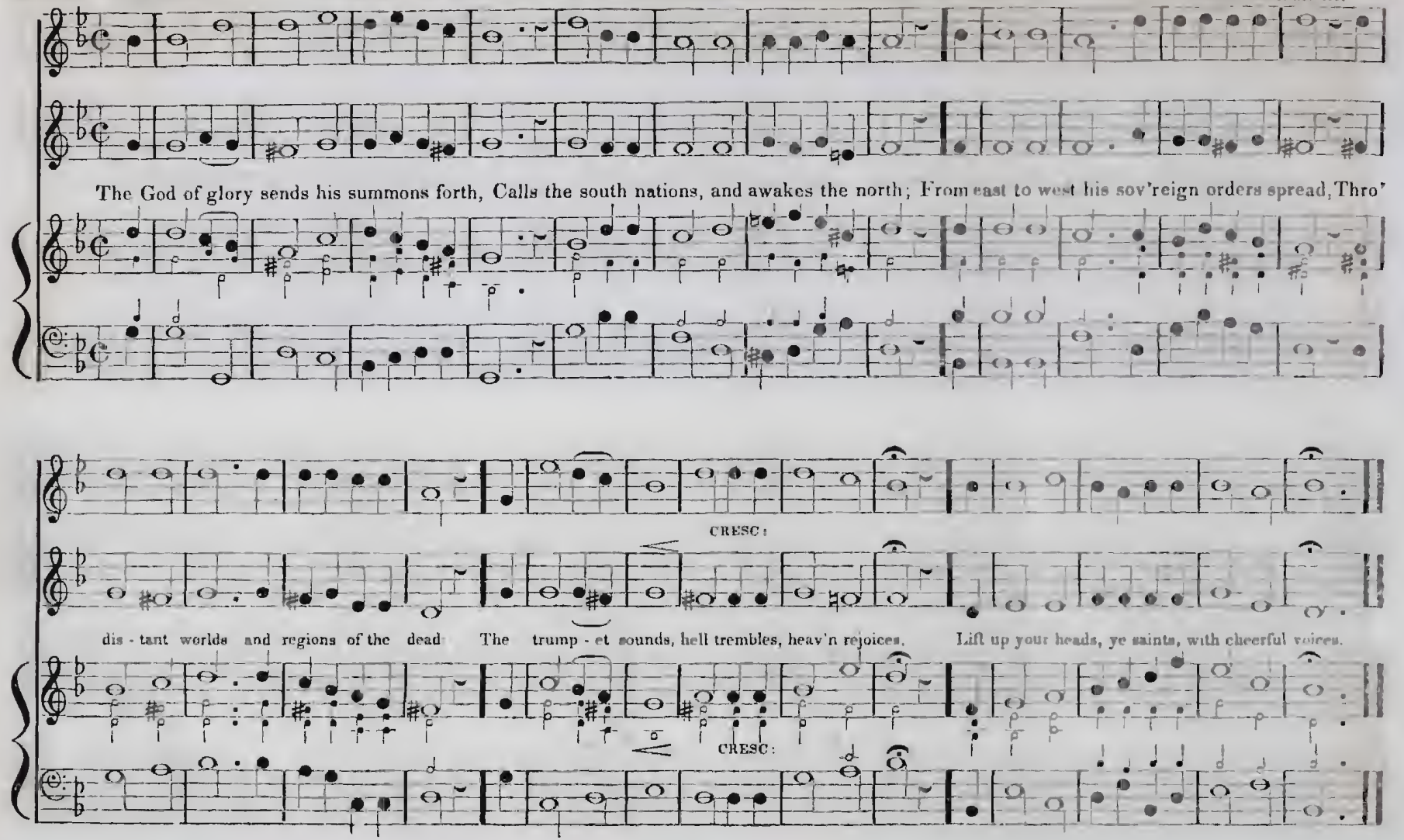

2d. TREBLE.
Not to our names, thou on - ly just and true, Not to our worth-less names is glo - ry due; Thy pow'r and grace, thy truth and jus-tice, claim,
Im - - mor - tal hon - ors to thy sov'reign name; Shine thro' the earth, from heav-en thy blest a-bode, Nor let the heathen say, 'Where is your God?'
* May be repeated.

ALLEGRO.

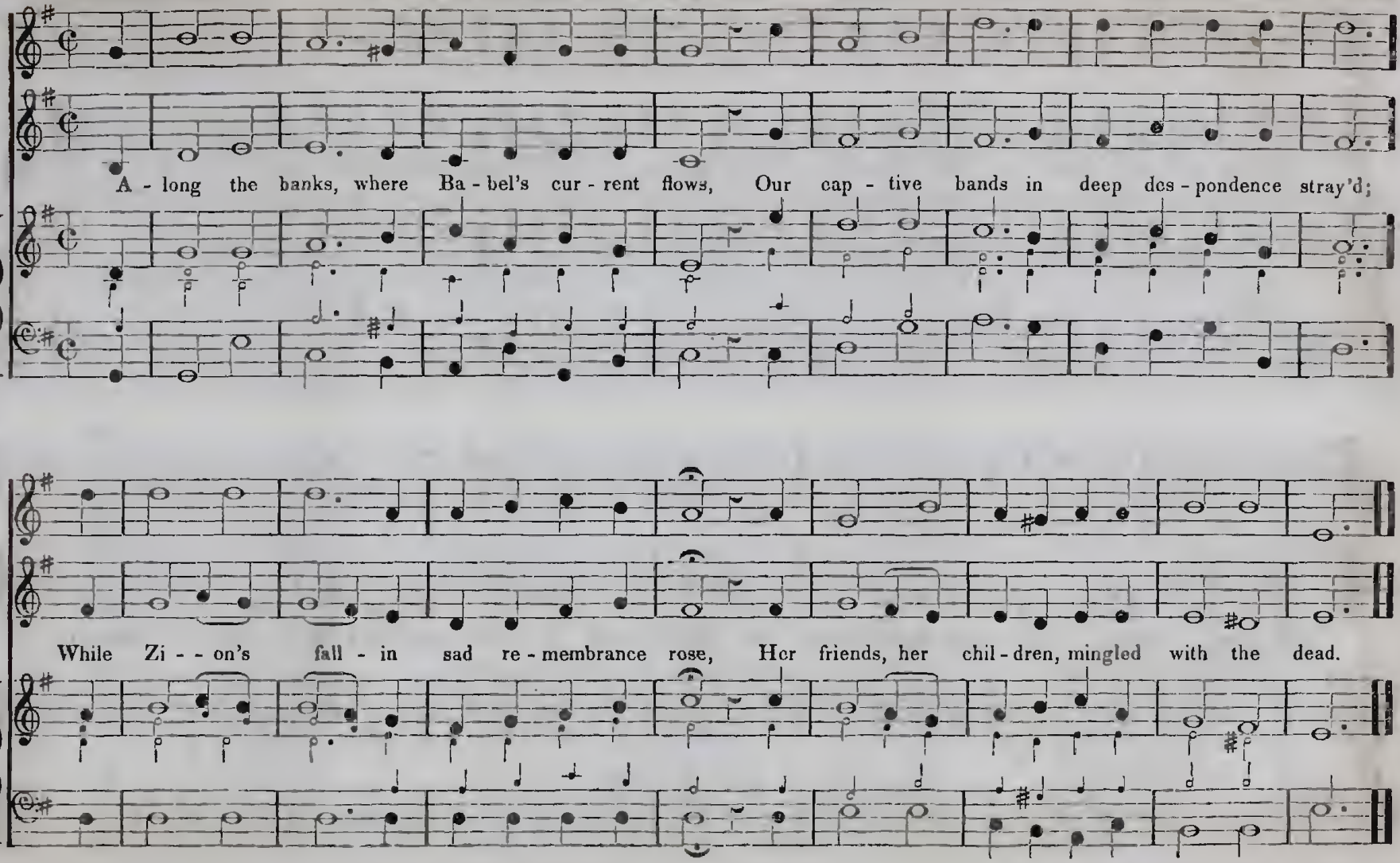
OLD FIFTIETH, or Landaff. 10's. & 11's.

M #

E. Blancks.
With alterations.

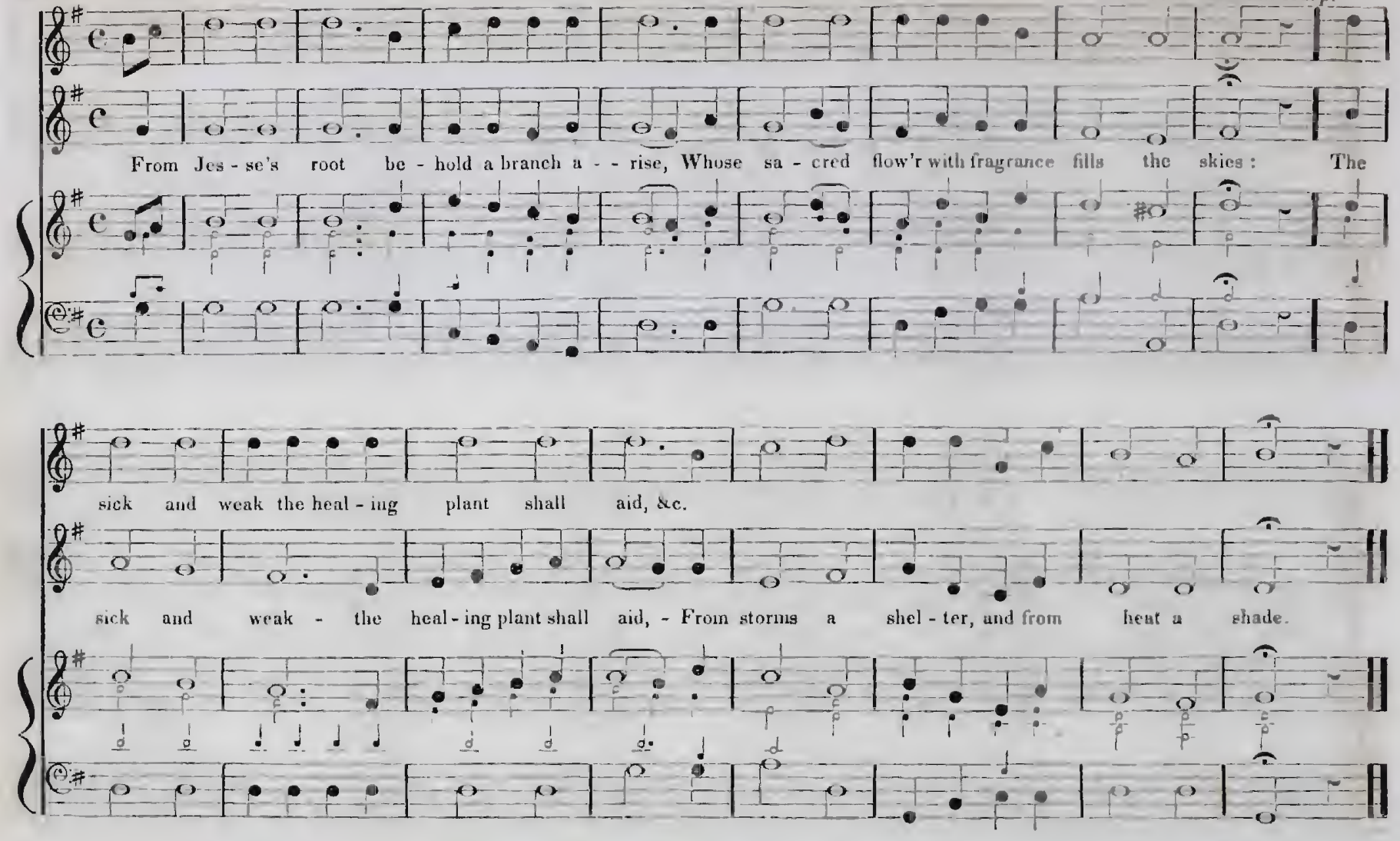


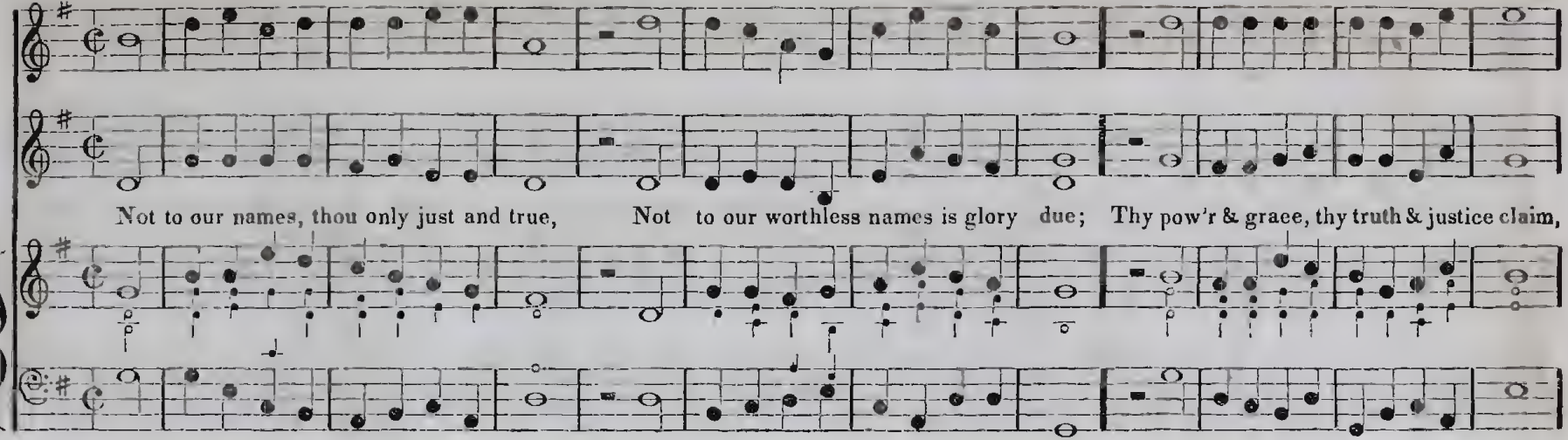
ALLEGRO ASSAI. **AISERETH KAEN.** Tens. M #

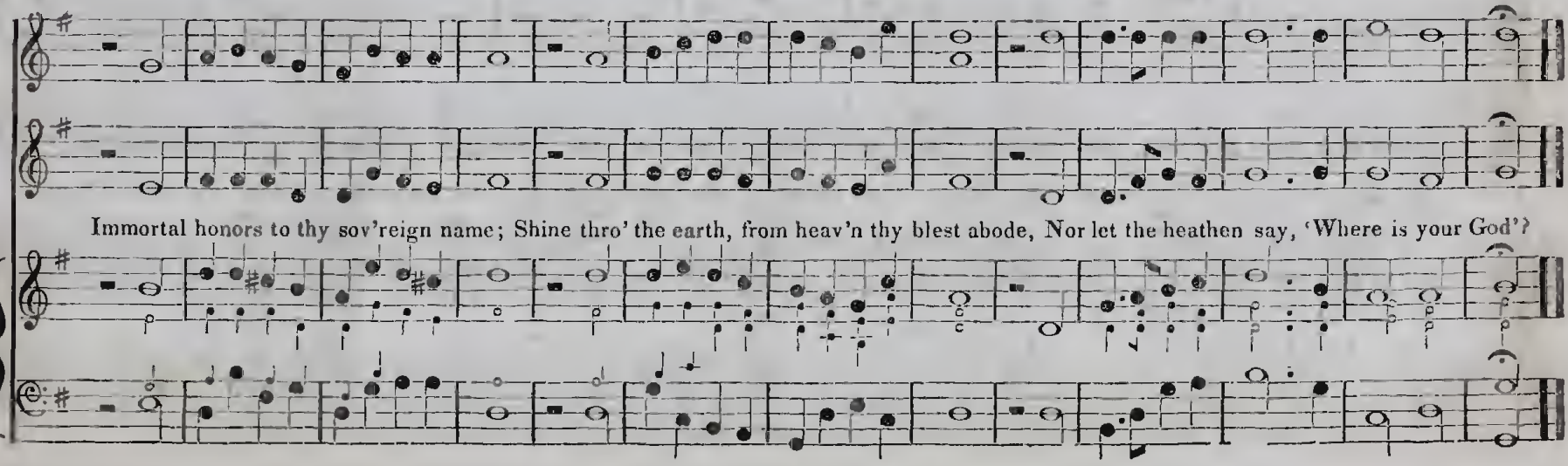


HANSEN. Tens.

Hymn or Short Anthem.
From the American Harp.




Not to our names, thou only just and true, Not to our worthless names is glory due; Thy pow'r & graee, thy truth & justice claim,


Immortal honors to thy sov'reign name; Shine thro' the earth, from heav'n thy blest abode, Nor let the heathen say, 'Where is your God'?

ALLEGRO.

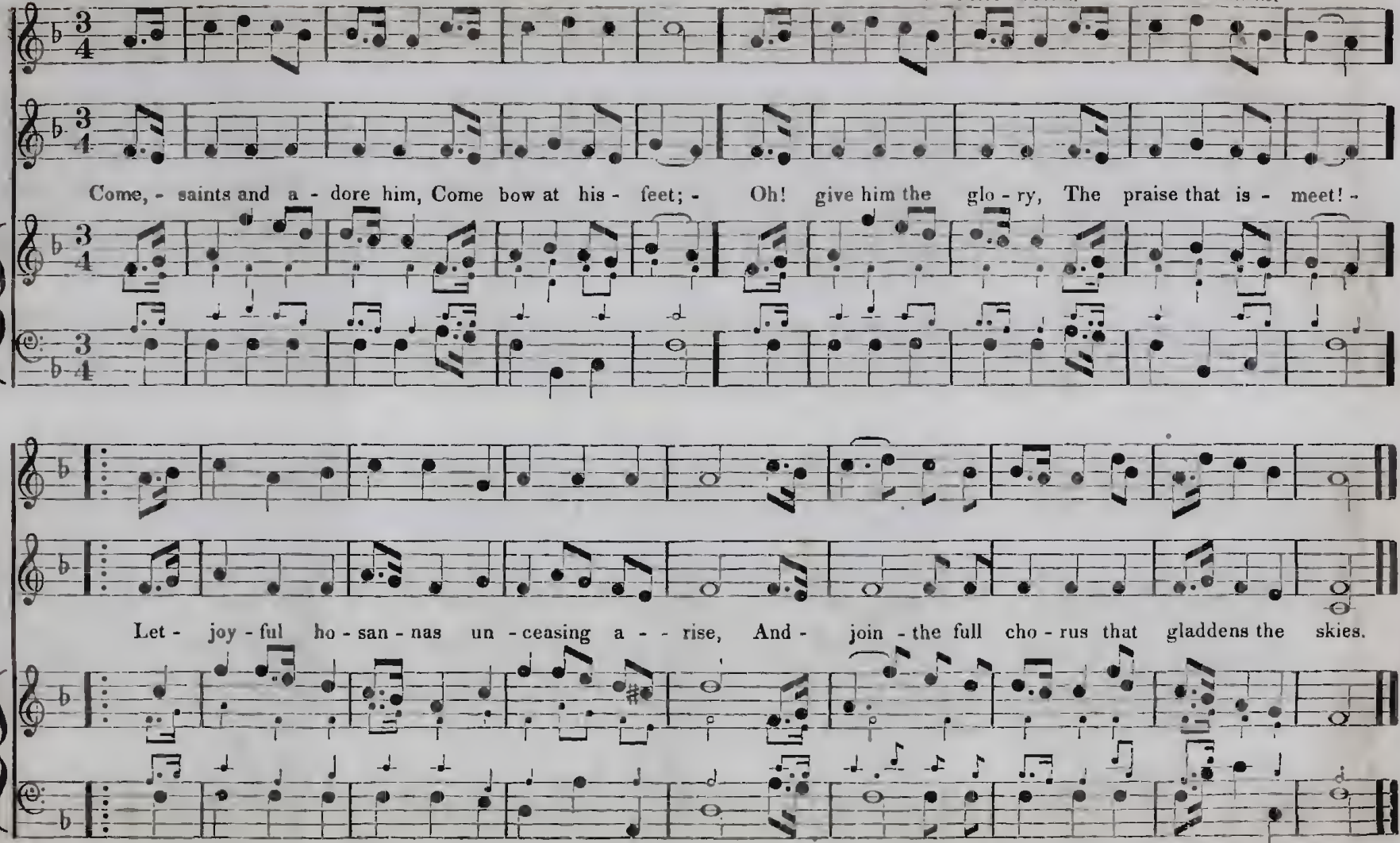
HINTON, NEW* Elevens. M

The Lord is our shep - herd our guardian and guide, Whatev - er we want he will kind - ly pro - vide;

To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his - flock will sur - round.

* *Remark:* Hinton, (the old tune,) was too much like a common vulgar song, and therefore improper for the House of Worship.

ALLEGRO. **ST. DENNIS.** **Elevens.** M # Hymn, *Or Short Anthem.* Inserted by Request. *With alterations.*



ANTHEM may be repeated.

ALLEGRO.

BERMONDSEY.

6's. & 4's. M #

Milgrove.
Hymn or Short Anthem.

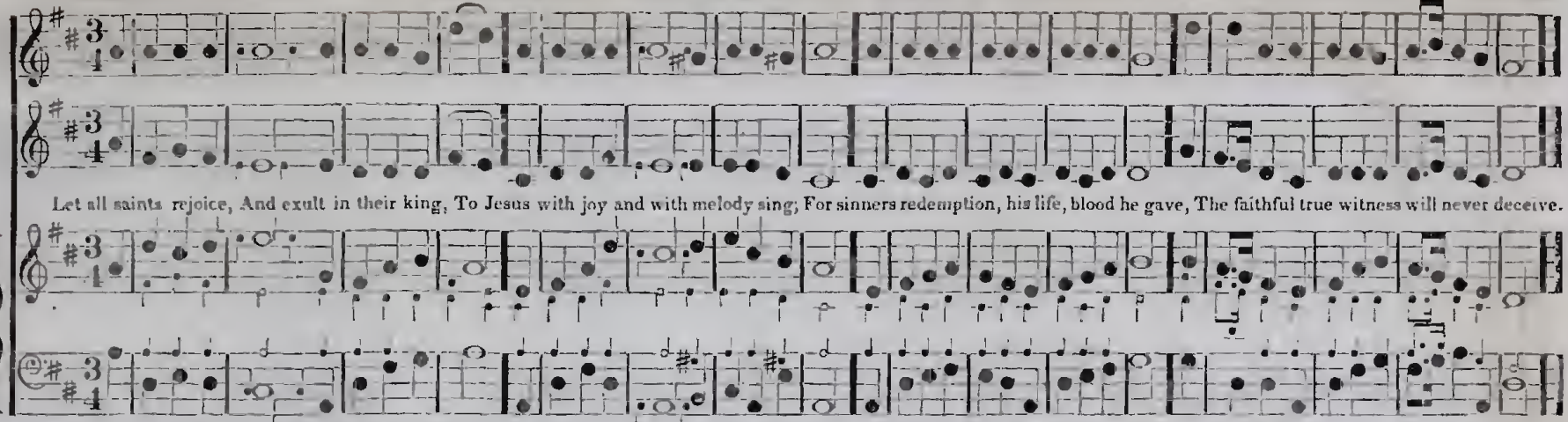
2d TREBLE

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore; Sing aloud

UNISON.

ev - ermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb! Sing aloud, ev - ermore, Worthy the Lamb.

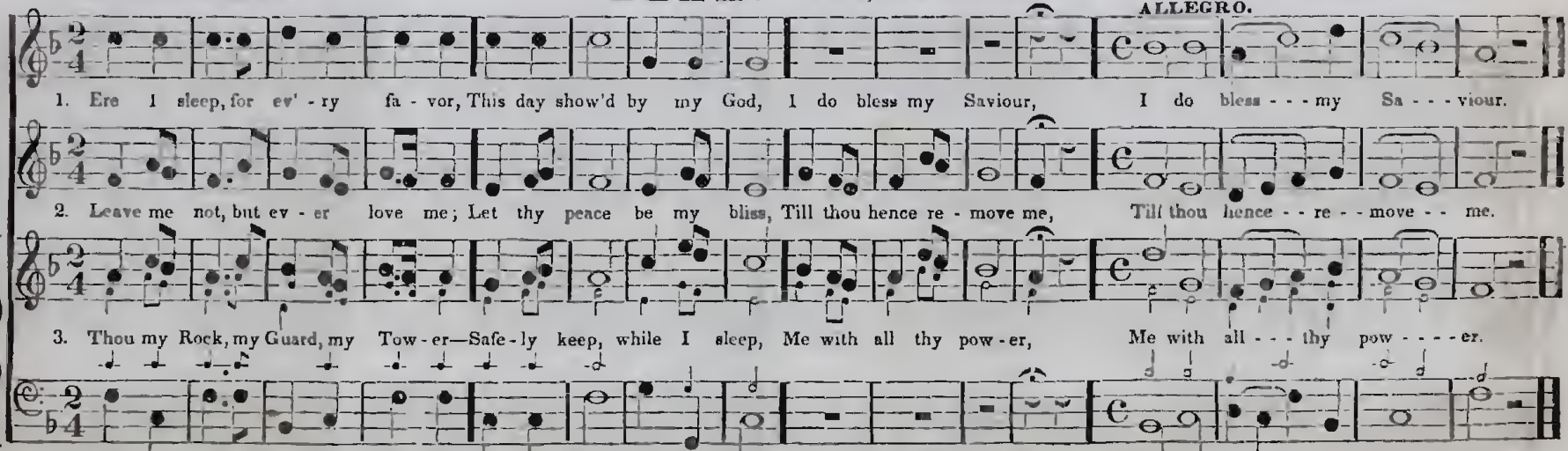
ALLEGRO MODERATO. **KILBY STREET.** NEW. 11's, or 10's & 11's.



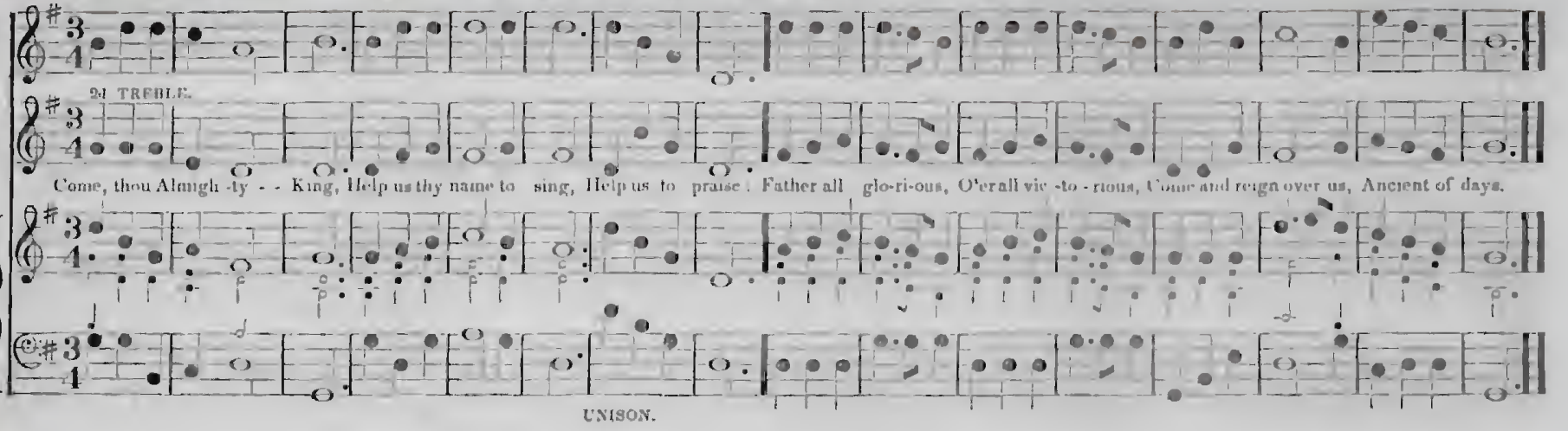
Remark: The tune Kilby street inserted in the 1st. Edition has been omitted, because the tune was taken from a common profane song—*we do not agree with a certain Editor*—h. l.—who has introduced all kinds of melodies in his new Collection of Church Music.

UN POCO ANDANTE. **DLAM.** 8's, 3's & 6's.

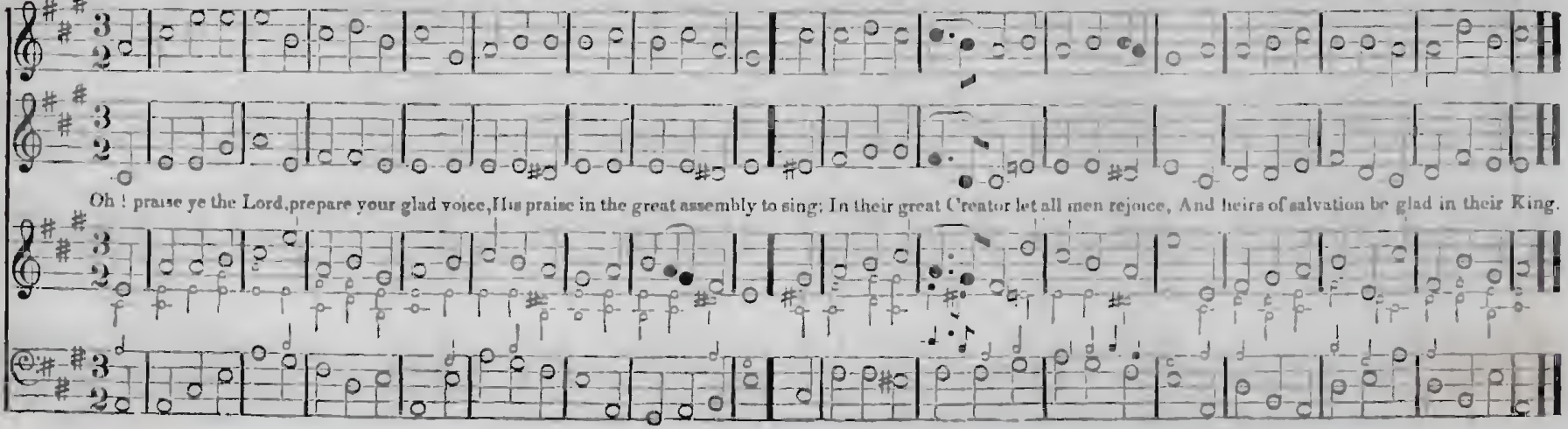
May be used as a Duett for Two Trebles, or a Trio omitting the Tenor.



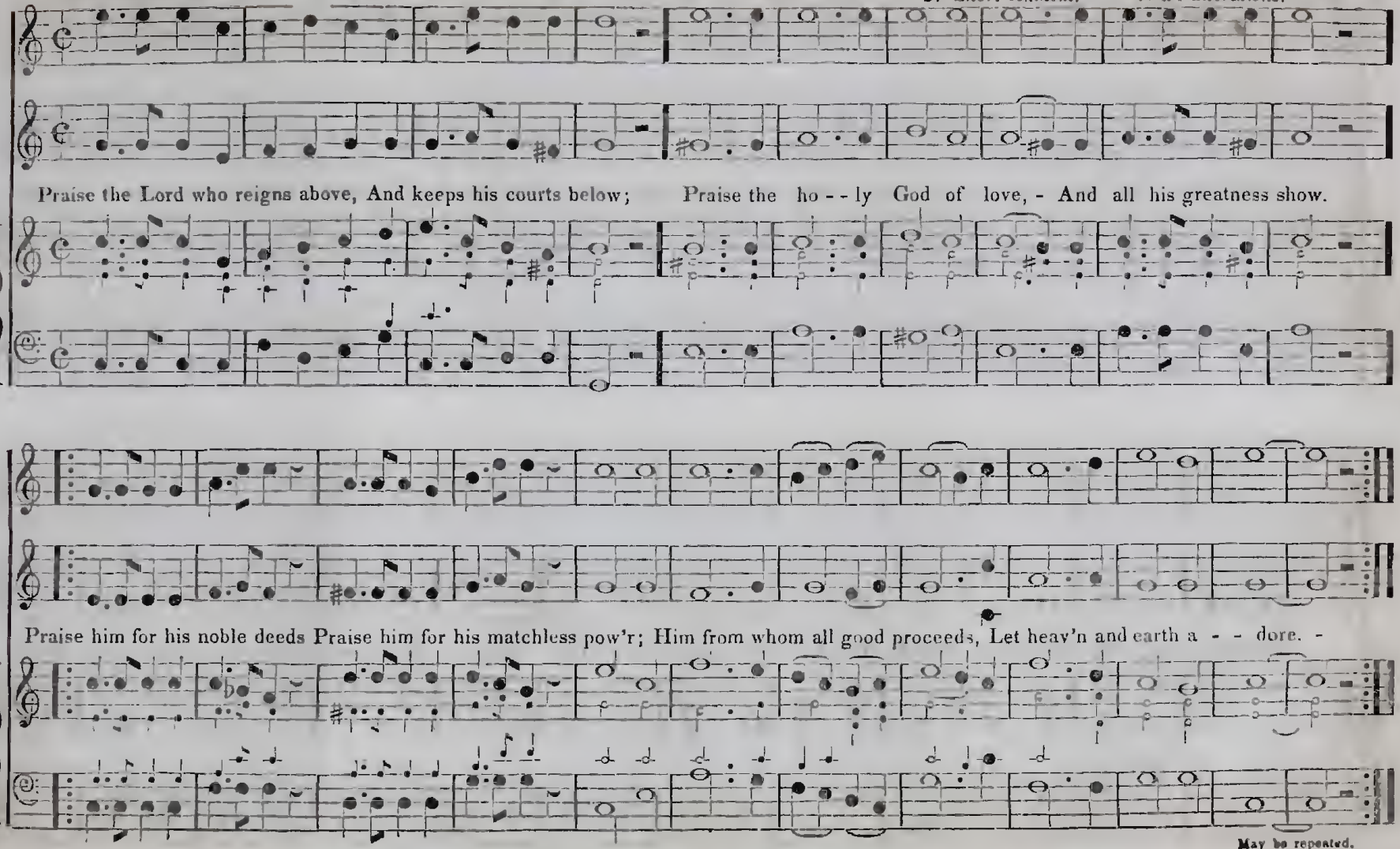
284 ALLEGRETTO. **ITALIAN HYMN.** 6's. & 4's. M # Giardini.



CHORAL. **ST. MICHAEL'S.** 10's. & 11's. M # G. F. Handel.

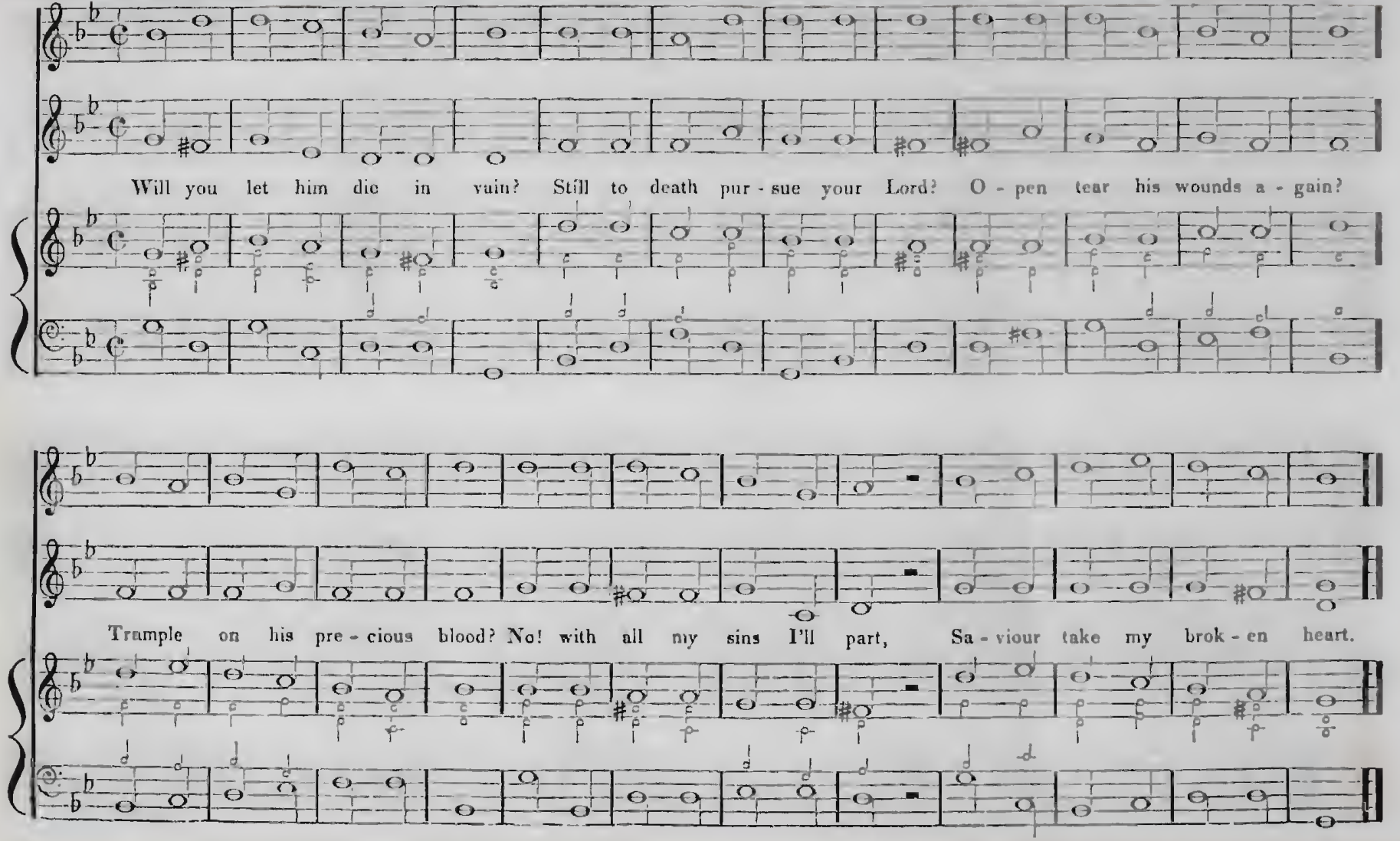


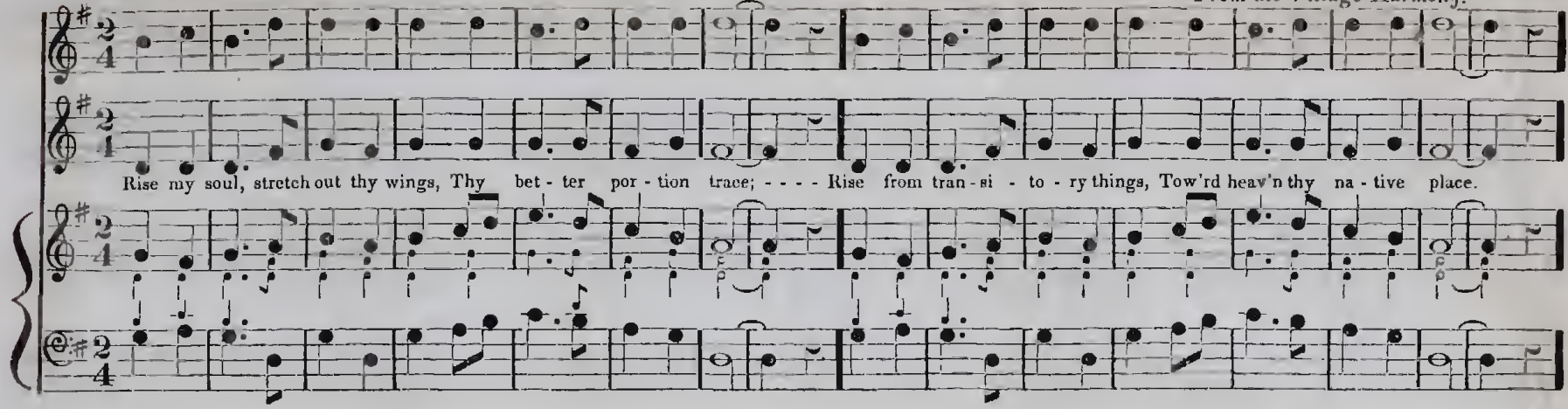
ALLEGRO ASSAI. **MACLAY.** 7's. & 6's. M # Hymn. *Or Short Anthem.* B. Milgrove. *With alterations.*

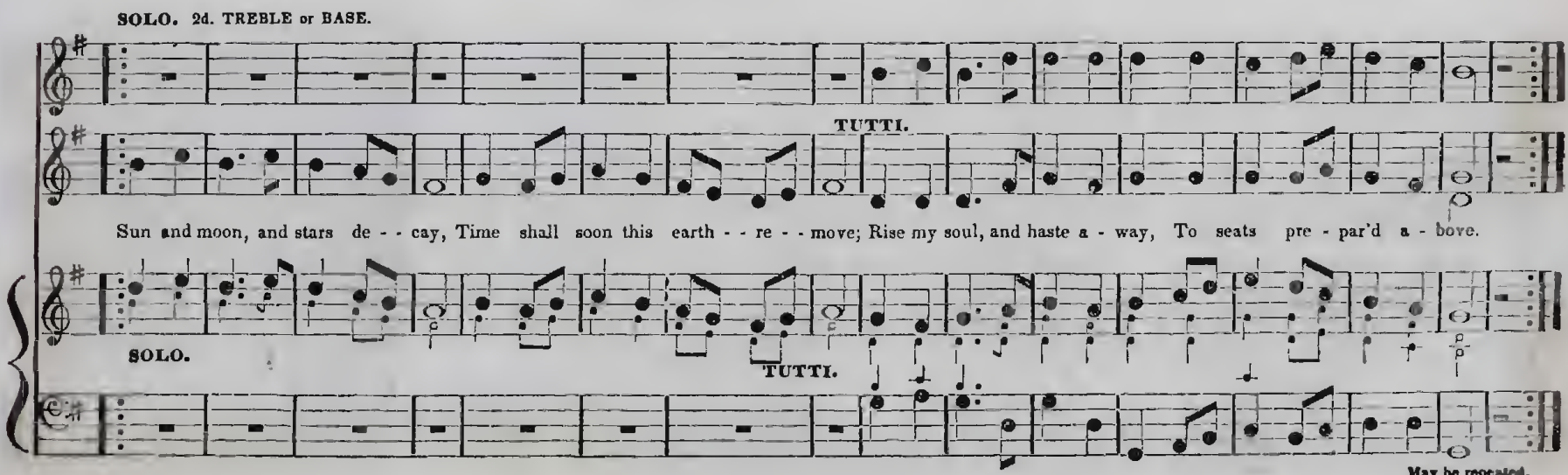


MOUNT CALVARY. 7's. 6 lines. M

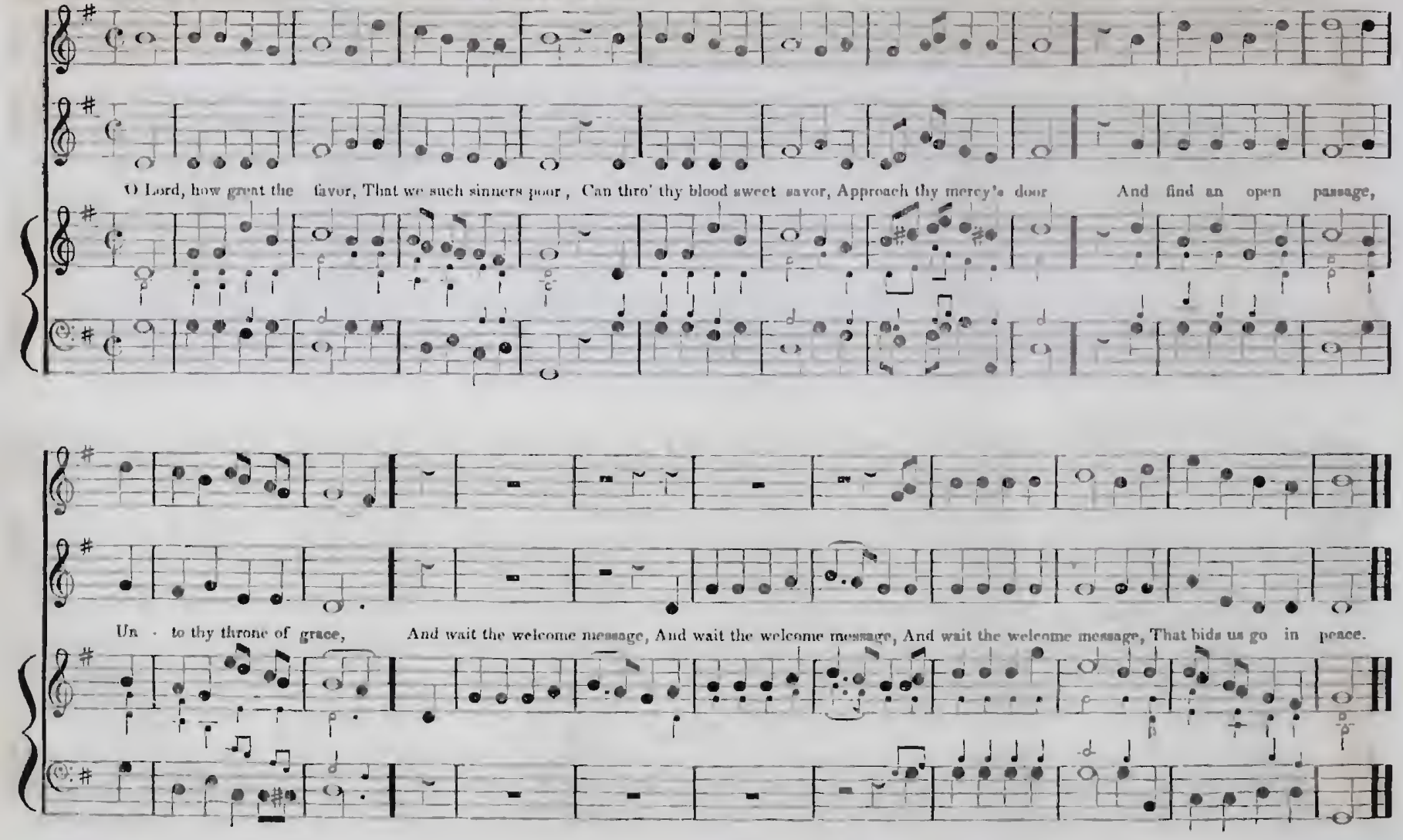
A German Choral.




Rise my soul, stretch out thy wings, Thy bet - ter por - tion trace; - - - - Rise from tran - si - to - ry things, Tow'rd heav'n thy na - tive place.


SOLO. 2d. TREBLE or BASE.
TUTTI.
Sun and moon, and stars de - - cay, Time shall soon this earth - - re - - move; Rise my soul, and haste a - way, To seats pre - par'd a - bove.
SOLO.
TUTTI.
May be repeated.

ALLEGRO MODERATO. **ROMAINE.** 7's. & 6's. M # Banister.



ANDANTINO.

NEW JERUSALEM. 12's.

SOLO.

1. The voice of free grace cries es - cape to the mountains! For Adam's lost race Christ hath opened a fountain; For sin and uncleanness, and ev'ry transgression,

SOLO.

2. With joy shall we stand, when escaped to the shore; - - - - (With harps in our hands, we'll - praise him the more; - -) We'll range the sweet plain's on the bank of the river,

Anthem.

CODA, ALLEGRO ASSAI.

TUTTI. HYMN FINE. F P F

1. His blood flows so free - ly in streams of sal-va-tion. Hal-le - lu-jah to the Lamb, Who has bought us a pardon: We'll praise him again, When we pass o-ver Jordan.

D. Cp.

TUTTI. UNISON. F D. Cp.

2. And sing of sal - va-tion for - ev - er and ev-er. HYMN FINE.

(* The Hymn, without the Coda, may be sung by two Trebles as a Duett.)

The 2d. time, ANTHEM FINE.

ALLEGRO.

HOLY LORD GOD OF SABAOTH.

PIU ALLEGRO.

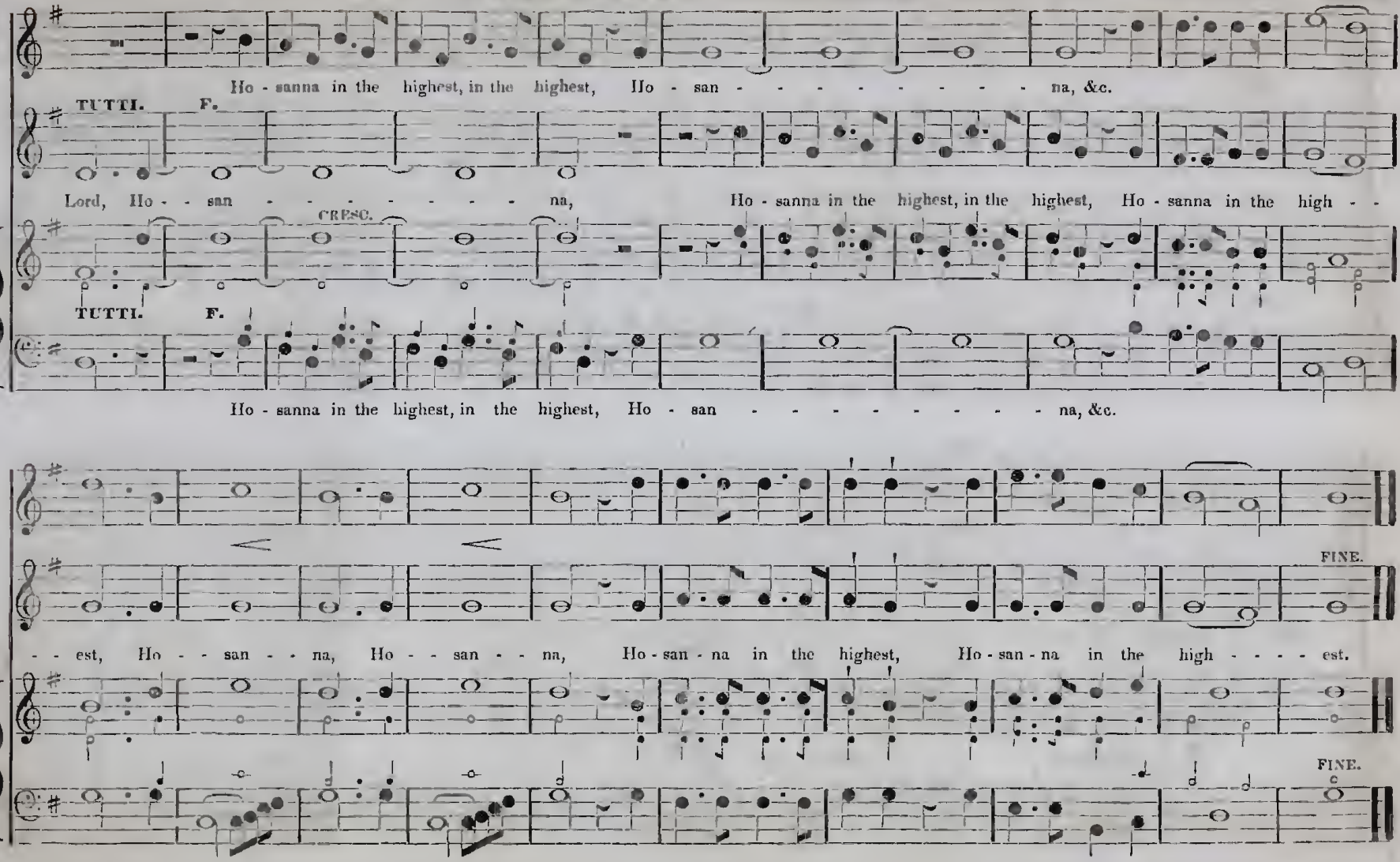
Ho - ly, ho - ly, ho - ly Lord - God of Sa - - ba - - oth; Heav'n and - earth are full of thy

PIU ALLEGRO

SOLO.

glo - ry, Ho - sanna, Ho - sanna in the high - - est; Blessed, blessed, blessed, blessed is he that cometh in the name of the

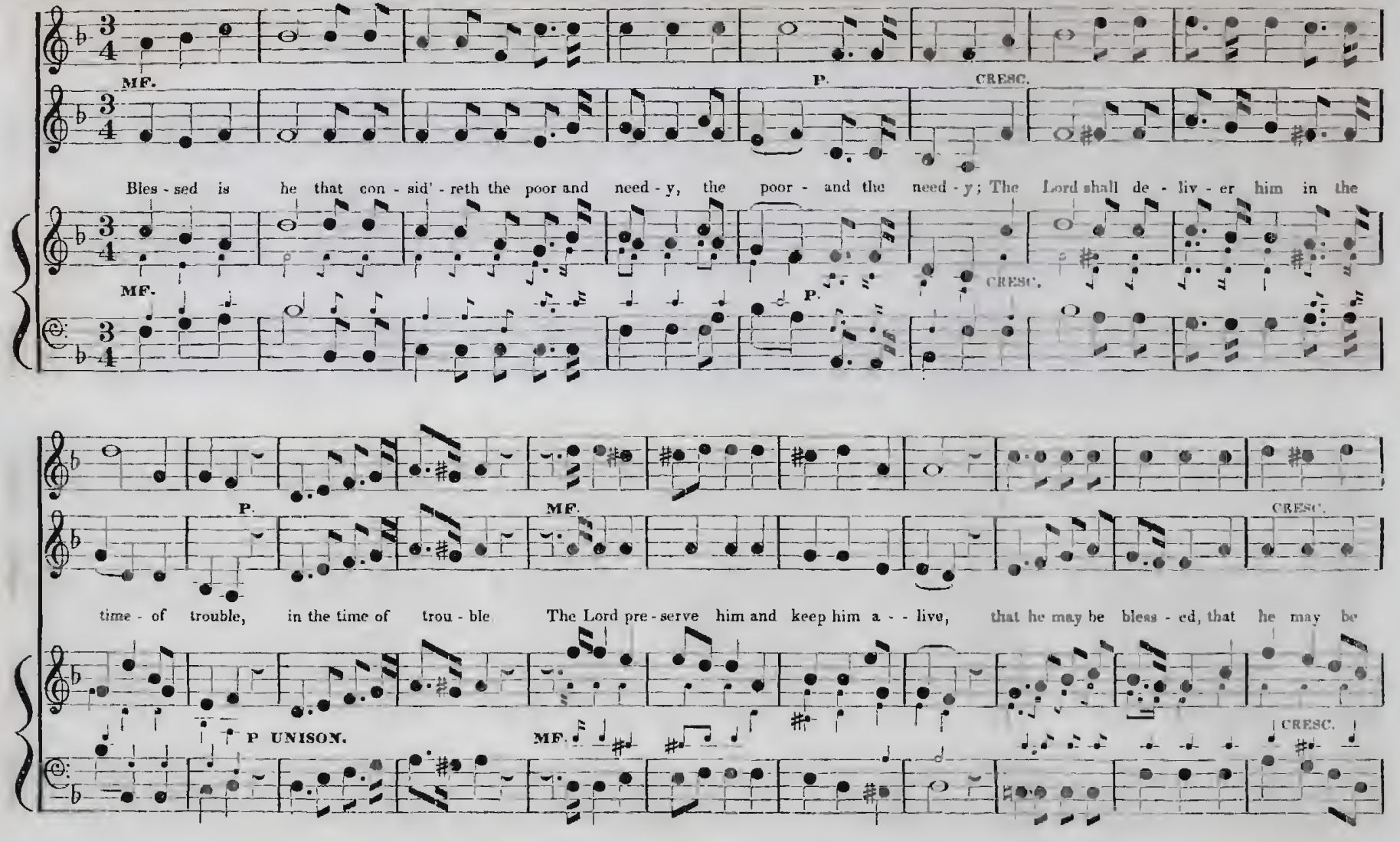
SOLO.

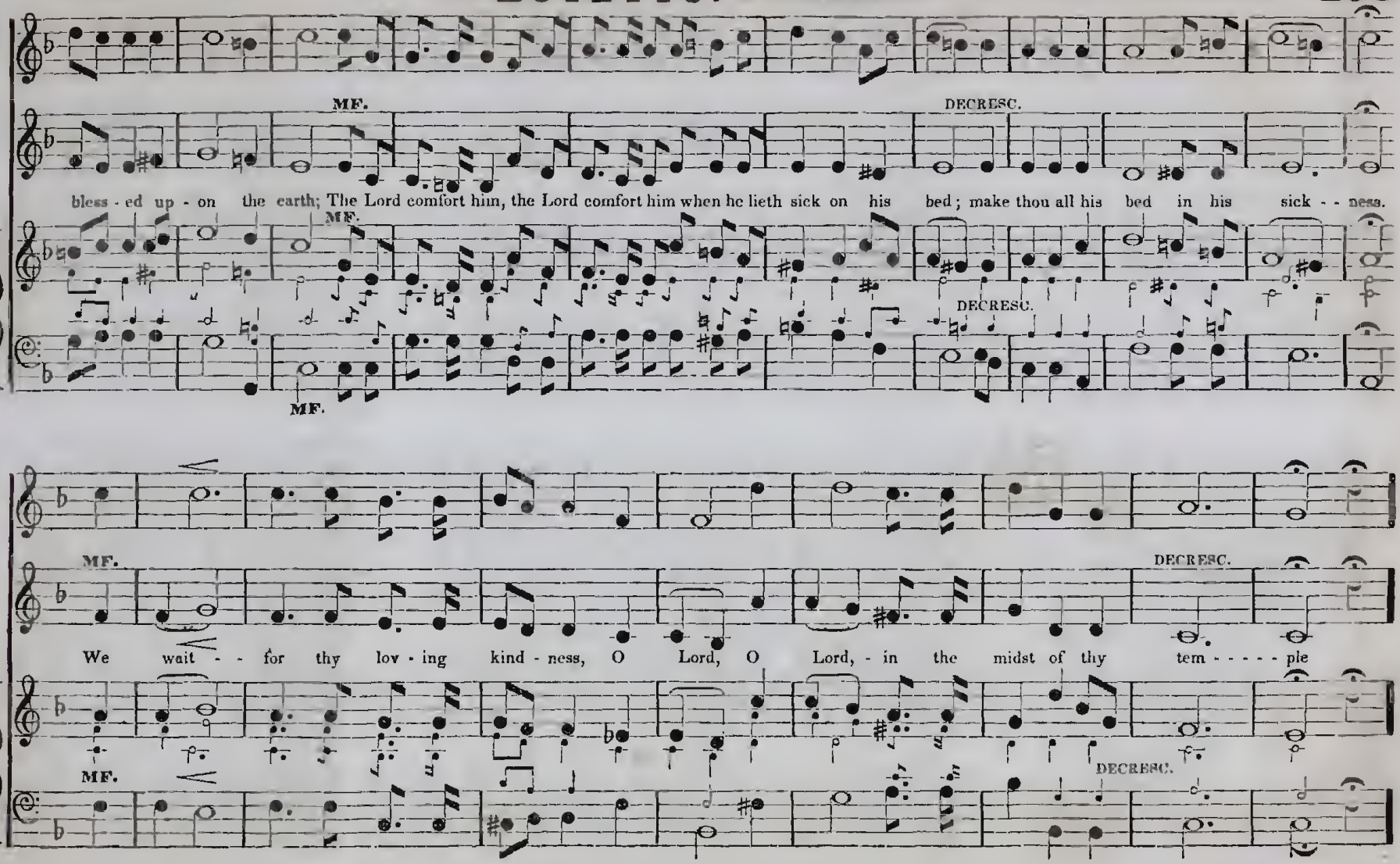

Ho - sanna in the highest, in the highest, Ho - san - - - - - - - - - na, &c.
TUTTI.
F.
Lord, Ho - - san - - - - - - - - na,
CRESC.
Ho - sanna in the highest, in the highest, Ho - sanna in the high - -
TUTTI.
F.
Ho - sanna in the highest, in the highest, Ho - san - - - - - - - - - na, &c.
- - est, Ho - - san - - na, Ho - - san - - na, Ho - san - na in the highest, Ho - san - na in the high - - - - est.
FINE.
FINE.

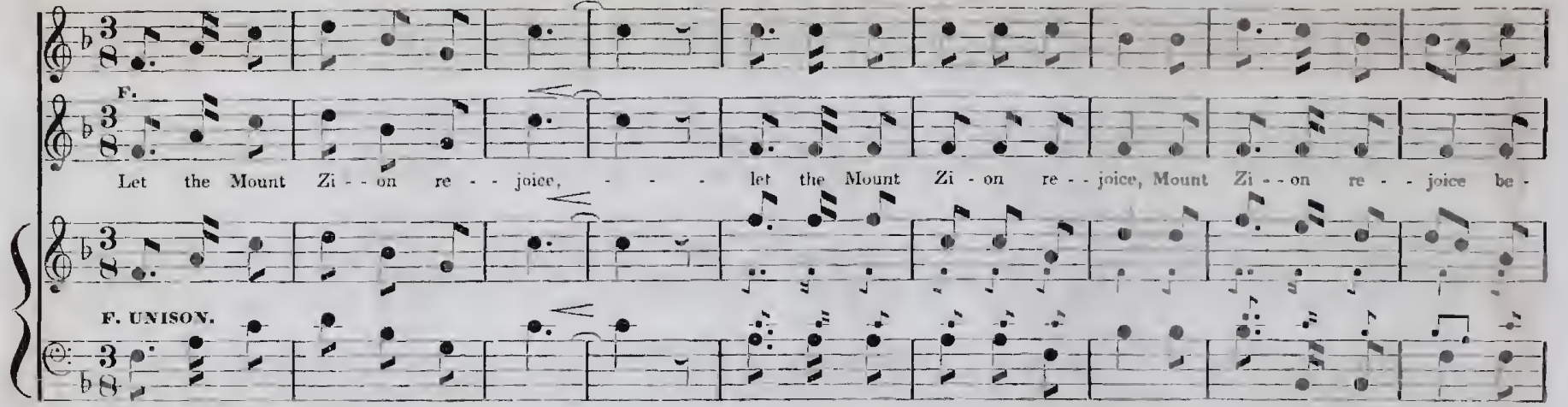
ALLEGRETTO.

BLESSED IS HE THAT CONSIDERETH THE POOR.

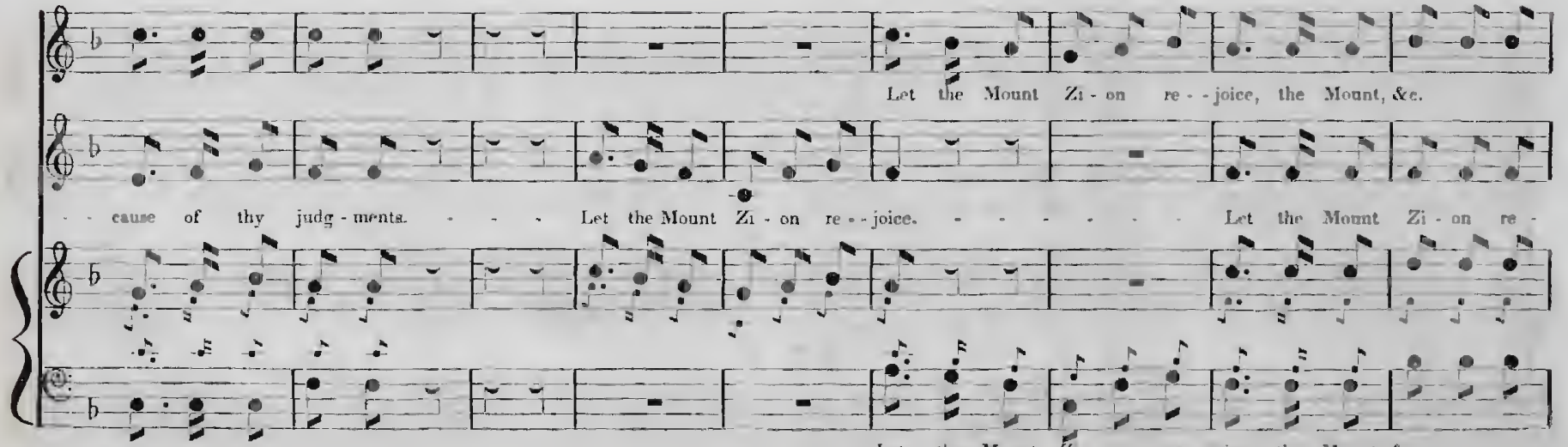
Motetto.

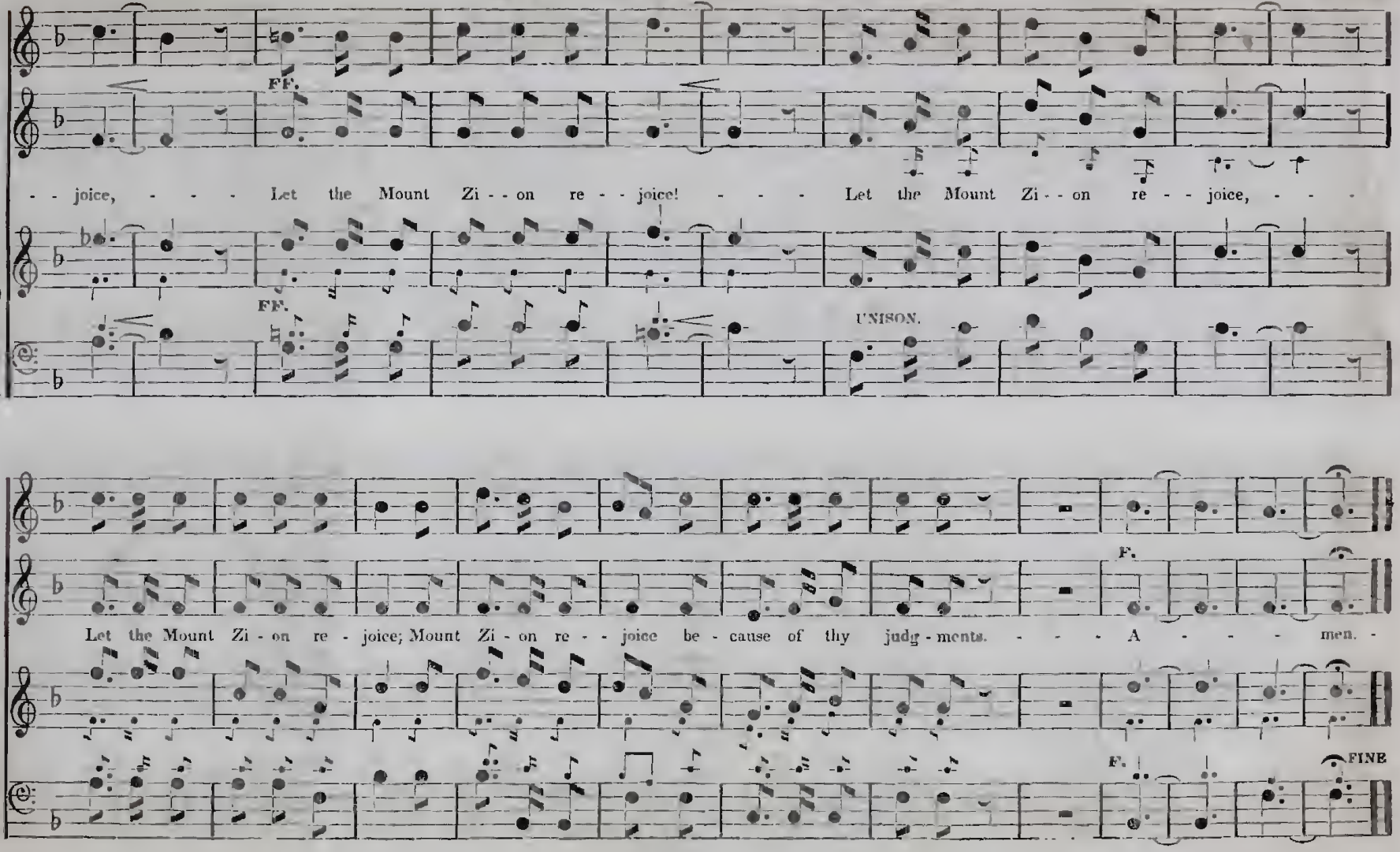



MF.
DECRESC.
bless - ed up - on the earth; The Lord comfort him, the Lord comfort him when he lieth sick on his bed; make thou all his bed in his sick - - ness.
MF.
DECRESC.
MF.
MF.
DECRESC.
We wait - - for thy lov - ing kind - ness, O Lord, O Lord, - in the midst of thy tem - - - - - ple
MF.
DECRESC.



UN POCO ALLEGRETTO.




FF.
joice, - - - Let the Mount Zi - - on re - - joice! - - - Let the Mount Zi - - on re - - joice, - - -
FF.
UNISON.
F.
Let the Mount Zi - on re - joice; Mount Zi - on re - - joice be - cause of thy judg - ments. - - - A - - - men. -
F.
FINE

ALLEGRO MODERATO.

OLD CHESHUNT.

Anthem.

Dr. Arnold.
Newly arranged.

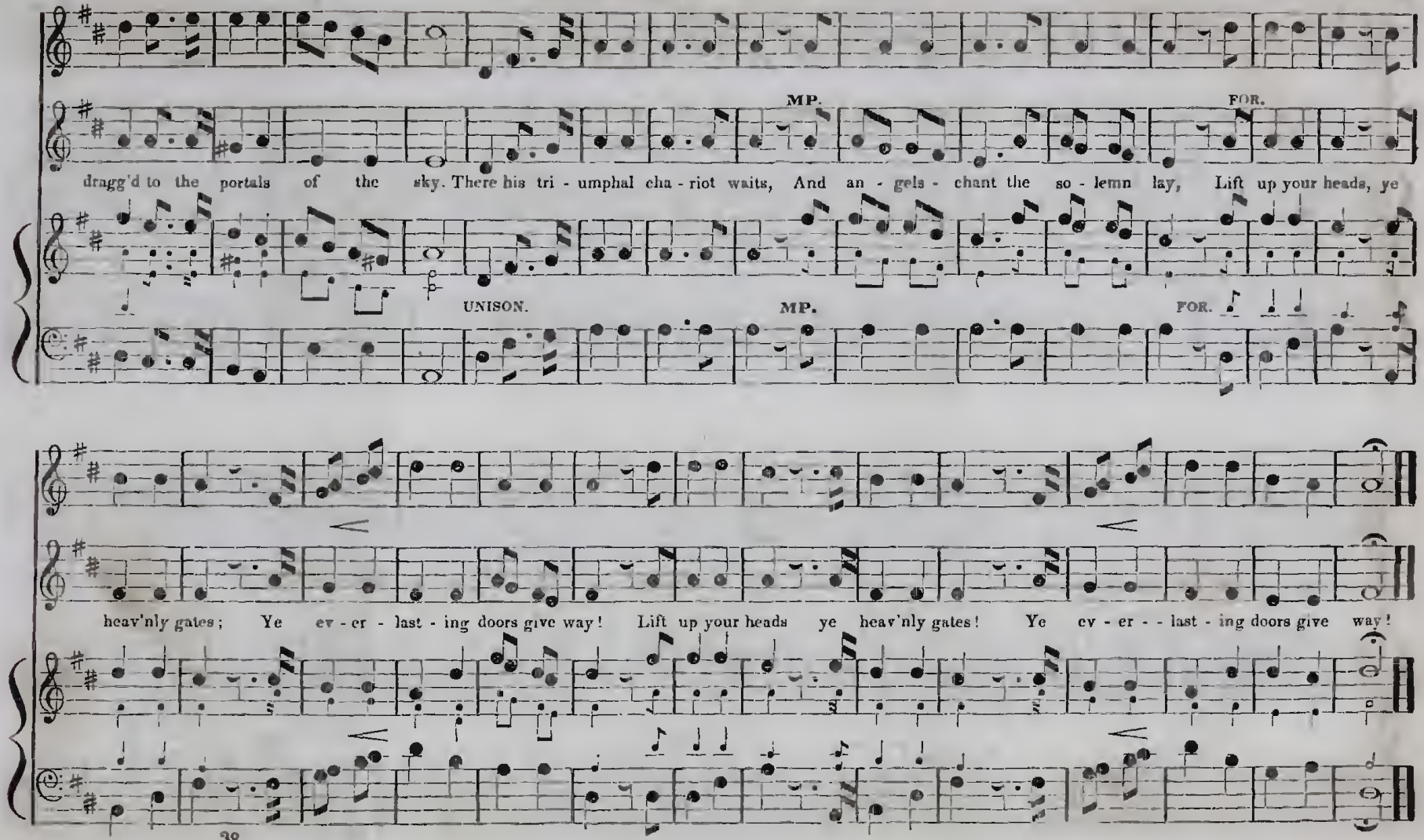
F.

MF. 2d Treble.

Our Lord is ris - - en from the dead, Our Je - sus is gone up - on - high; The pow'rs of hell are cap - - tive led,

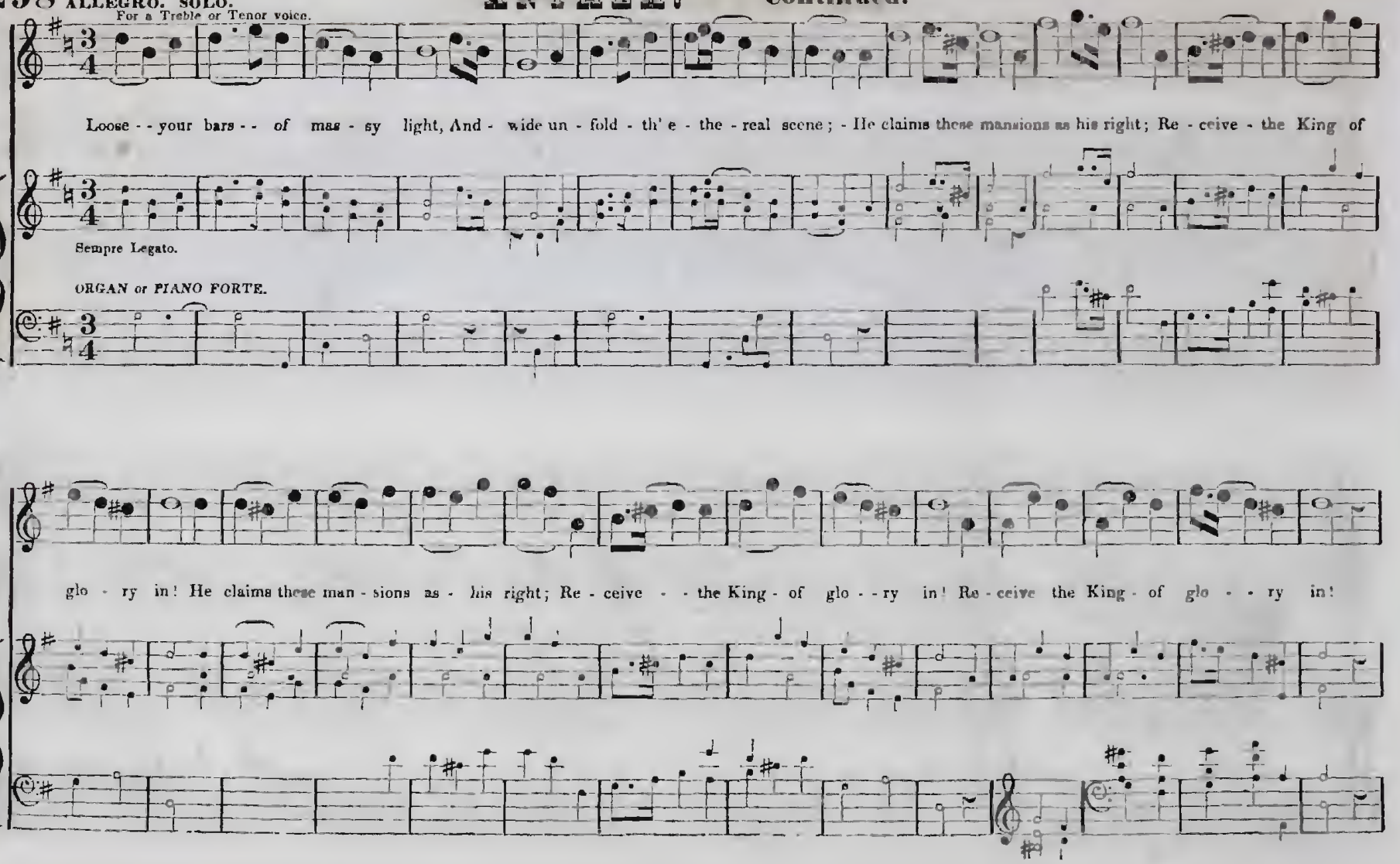
MF. F.

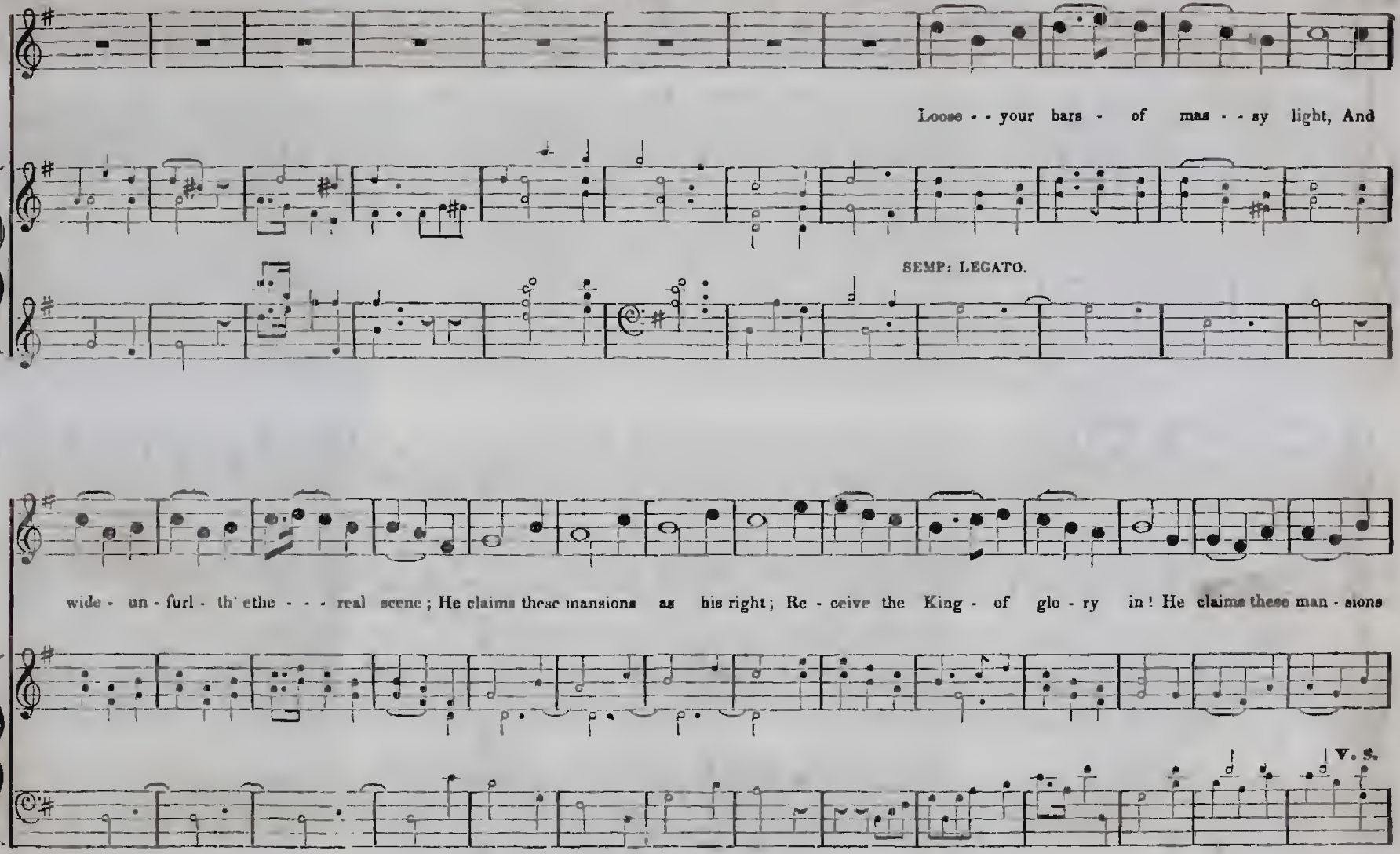
Dragg'd to the por - tals of the sky, The pow'rs of hell are cap - tive led, dragg'd to the por - tals of the - sky,

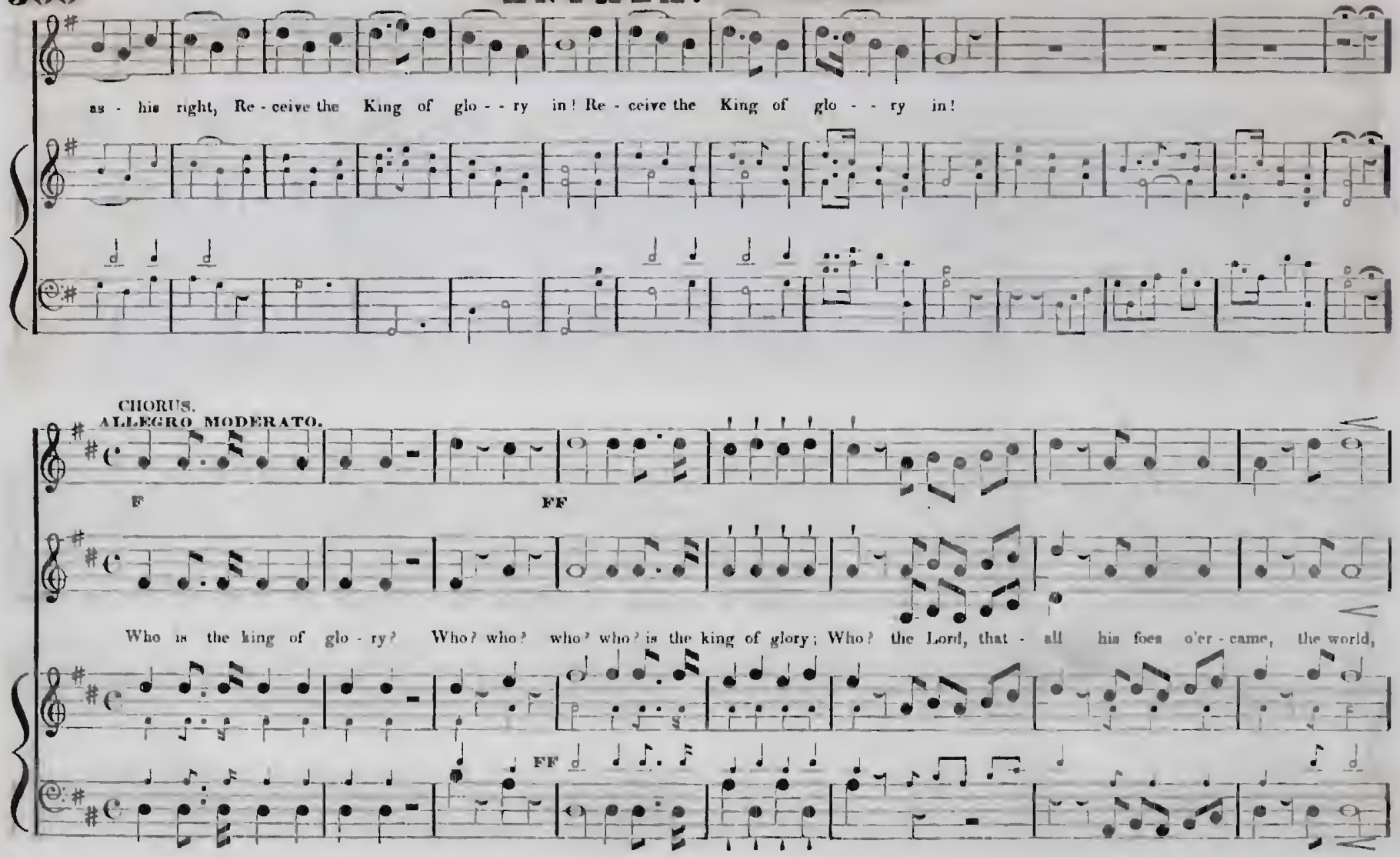

MP.
FOR.
dragg'd to the portals of the sky. There his tri - umphal cha - riot waits, And an - gels - chant the so - lemn lay, Lift up your heads, ye
UNISON.
MP.
FOR.
heav'nly gates; Ye ev - er - last - ing doors give way! Lift up your heads ye heav'nly gates! Ye ev - er - - last - ing doors give way!

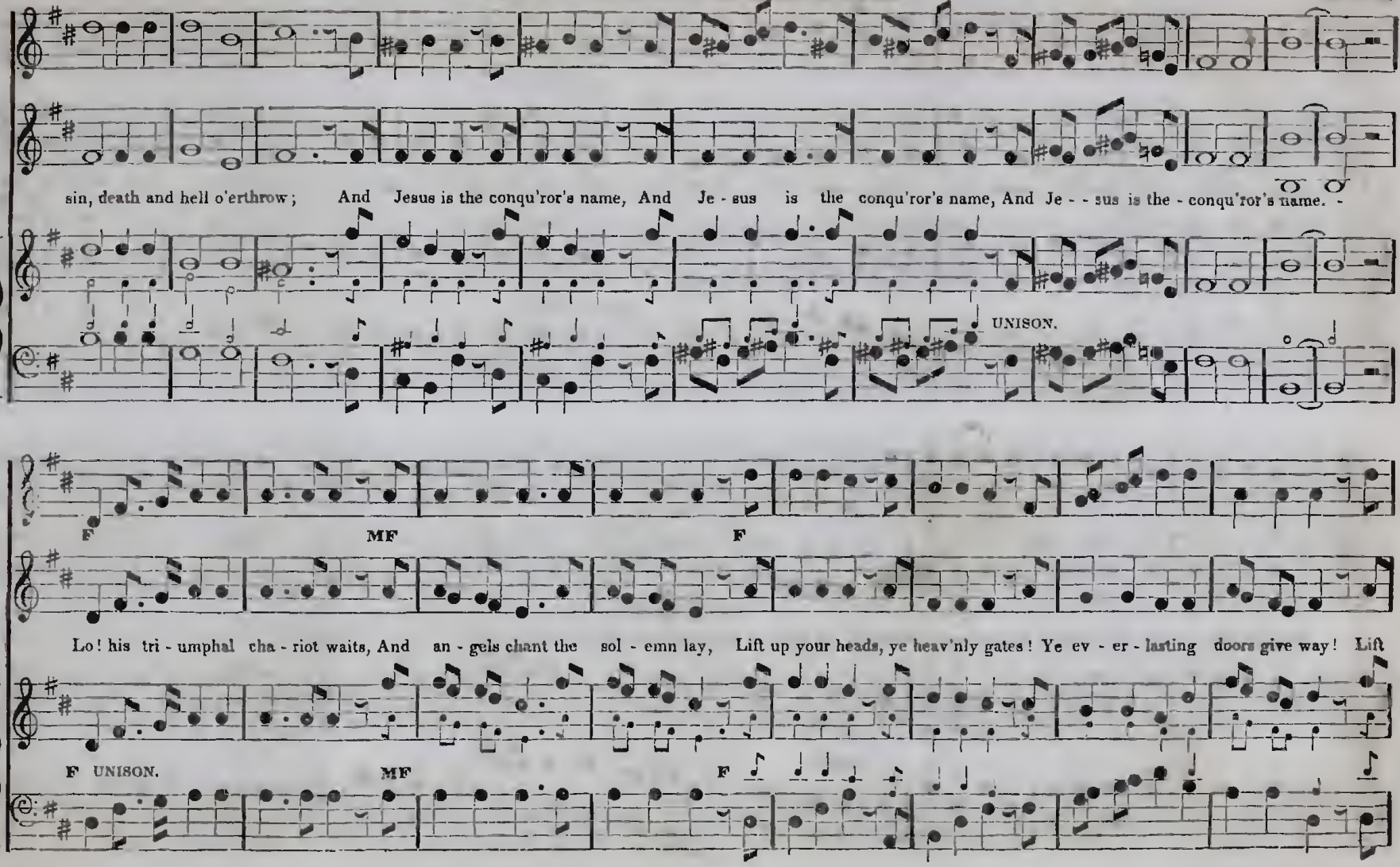
ALLEGRO. SOLO.
For a Treble or Tenor voice.

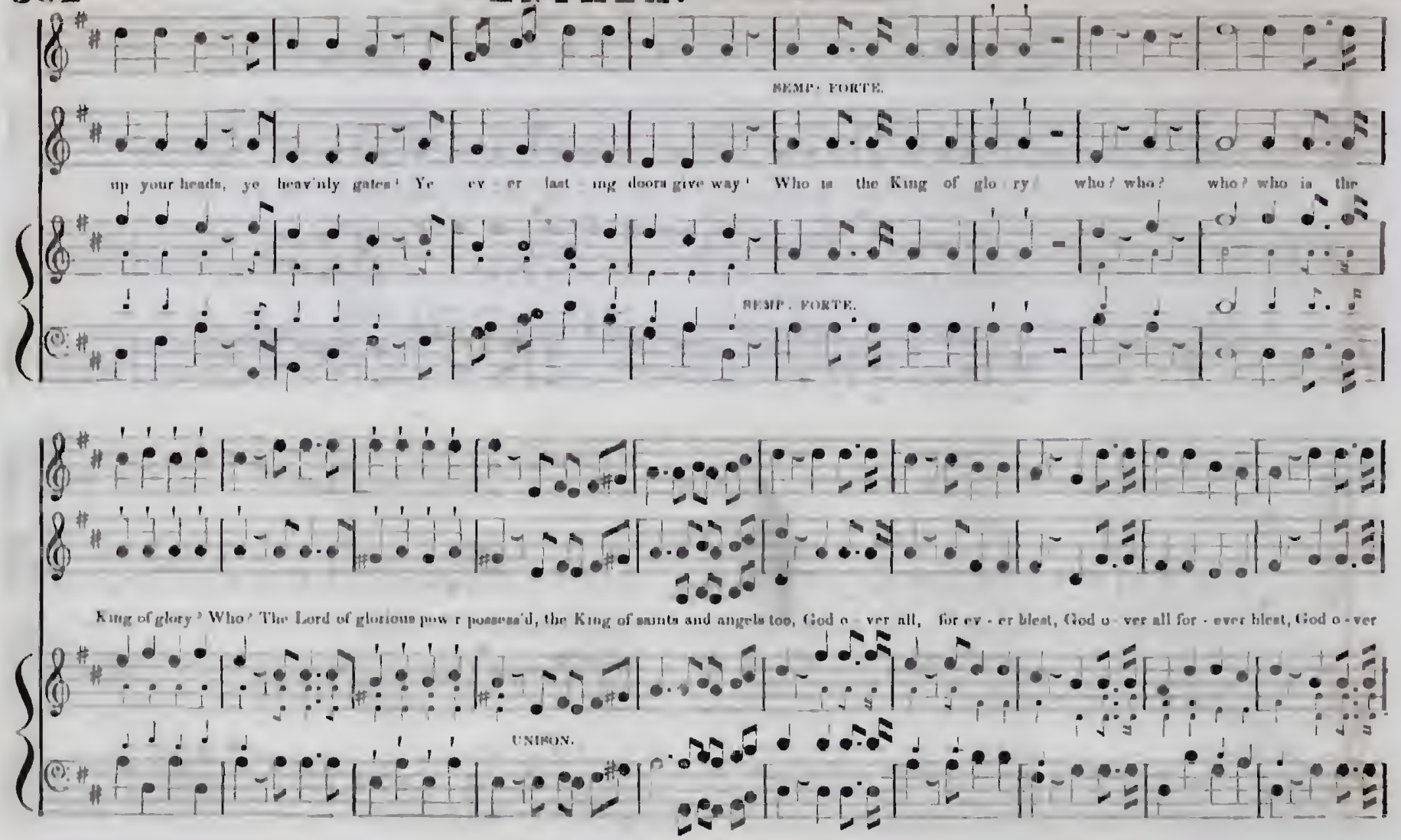
ANTHEM. Continued.

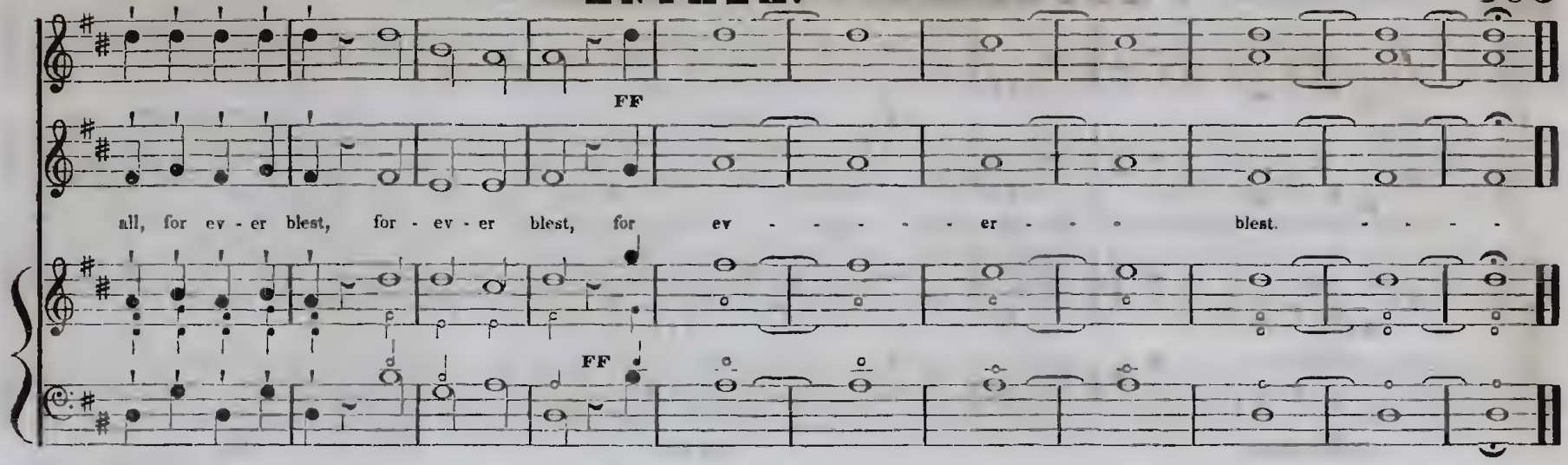



Loose - - your bars - of mas - - sy light, And
SEMP: LEGATO.
wide - un - furl - th' ethe - - - real scene; He claims these mansions as his right; Re - ceive the King - of glo - ry in! He claims these man - sions
V. S.


as - his right, Re - ceive the King of glo - - ry in! Re - ceive the King of glo - - ry in!
CHORUS.
ALLEGRO MODERATO.
F
FF
Who is the king of glo - ry? Who? who? who? who? is the king of glory; Who? the Lord, that - all his foes o'er - came, the world,
FF

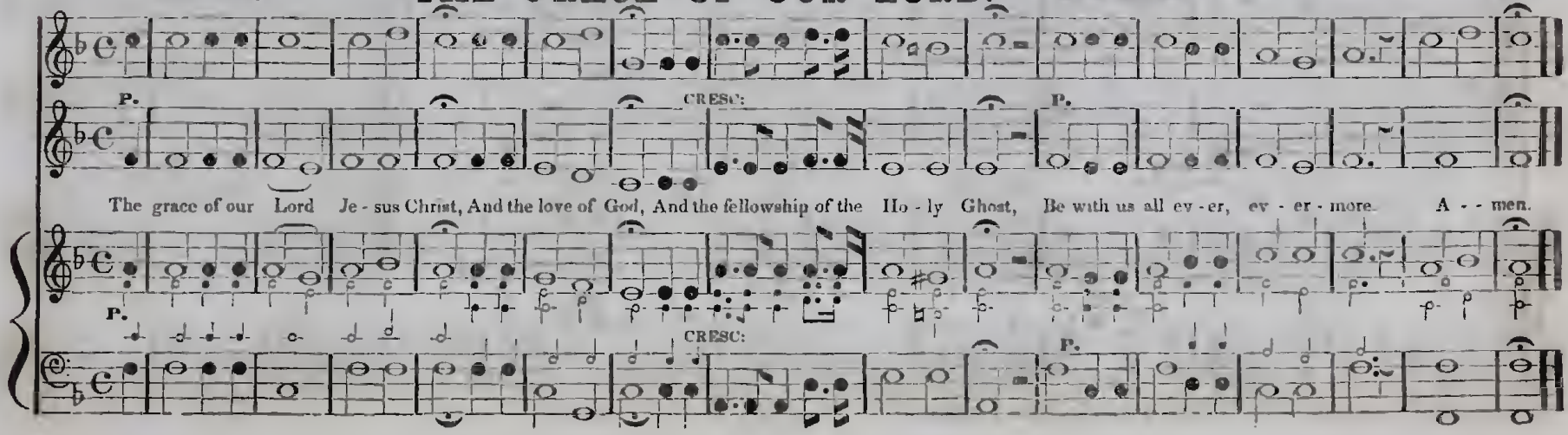

sin, death and hell o'erthrow; And Jesus is the conqu'ror's name, And Je - sus is the conqu'ror's name, And Je - - sus is the - conqu'ror's name. -
UNISON.
F
MF
F
Lo! his tri - umphal cha - riot waits, And an - gels chant the sol - emn lay, Lift up your heads, ye heav'nly gates! Ye ev - er - lasting doors give way! Lift
F UNISON.
MF
F


SEMP: FORTE.
up your heads, ye heav'nly gates! Ye ev - er last - ing doors give way! Who is the King of glo - ry! who? who? who? who is the
SEMP: FORTE.
King of glory? Who? The Lord of glorious pow'r possess'd, the King of saints and angels too, God o - ver all, for ev - er blest, God o - ver all for - ever blest, God o - ver
UNISON.



ALLEGRETTO.

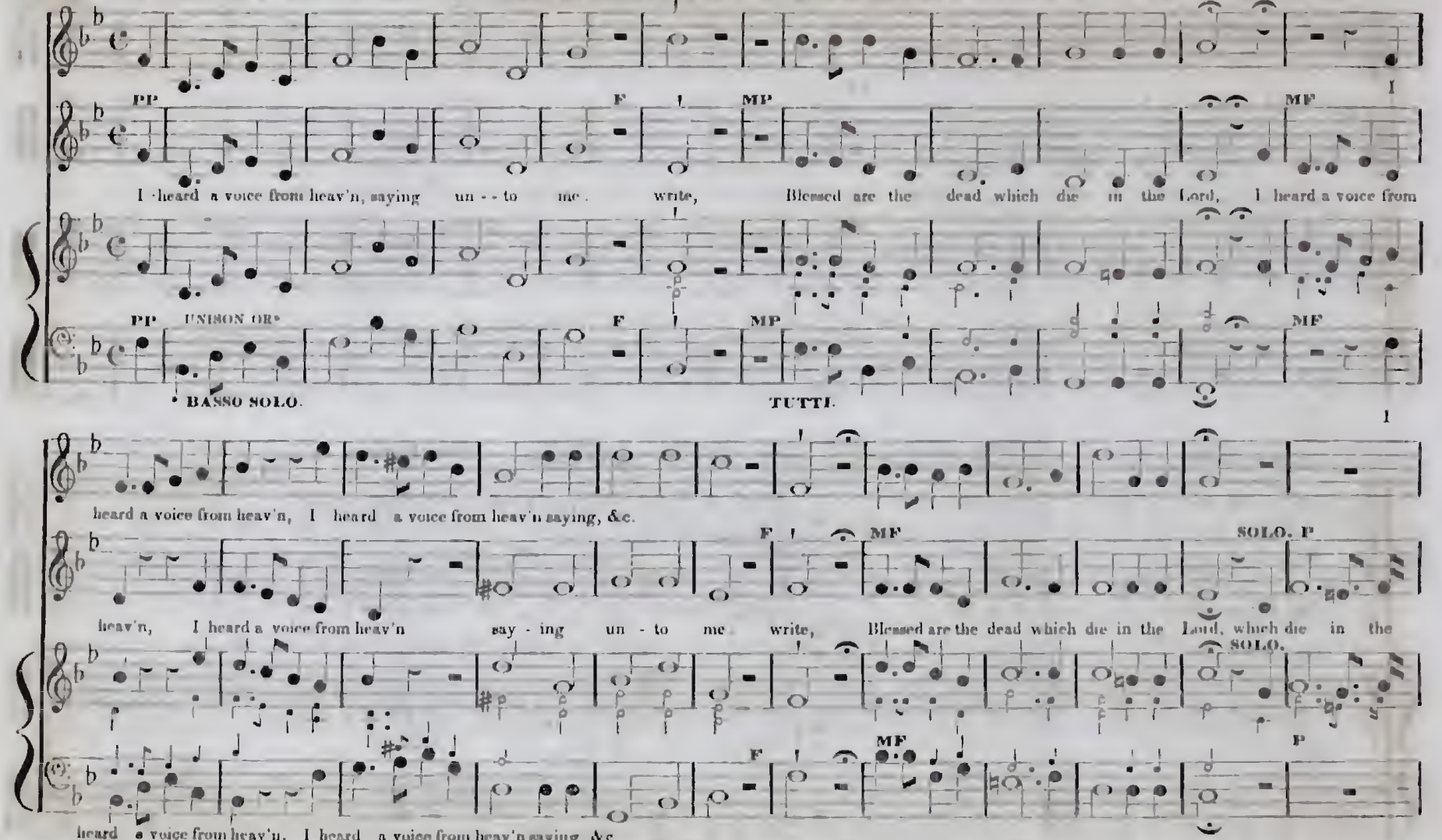
THE GRACE OF OUR LORD. Sentence.

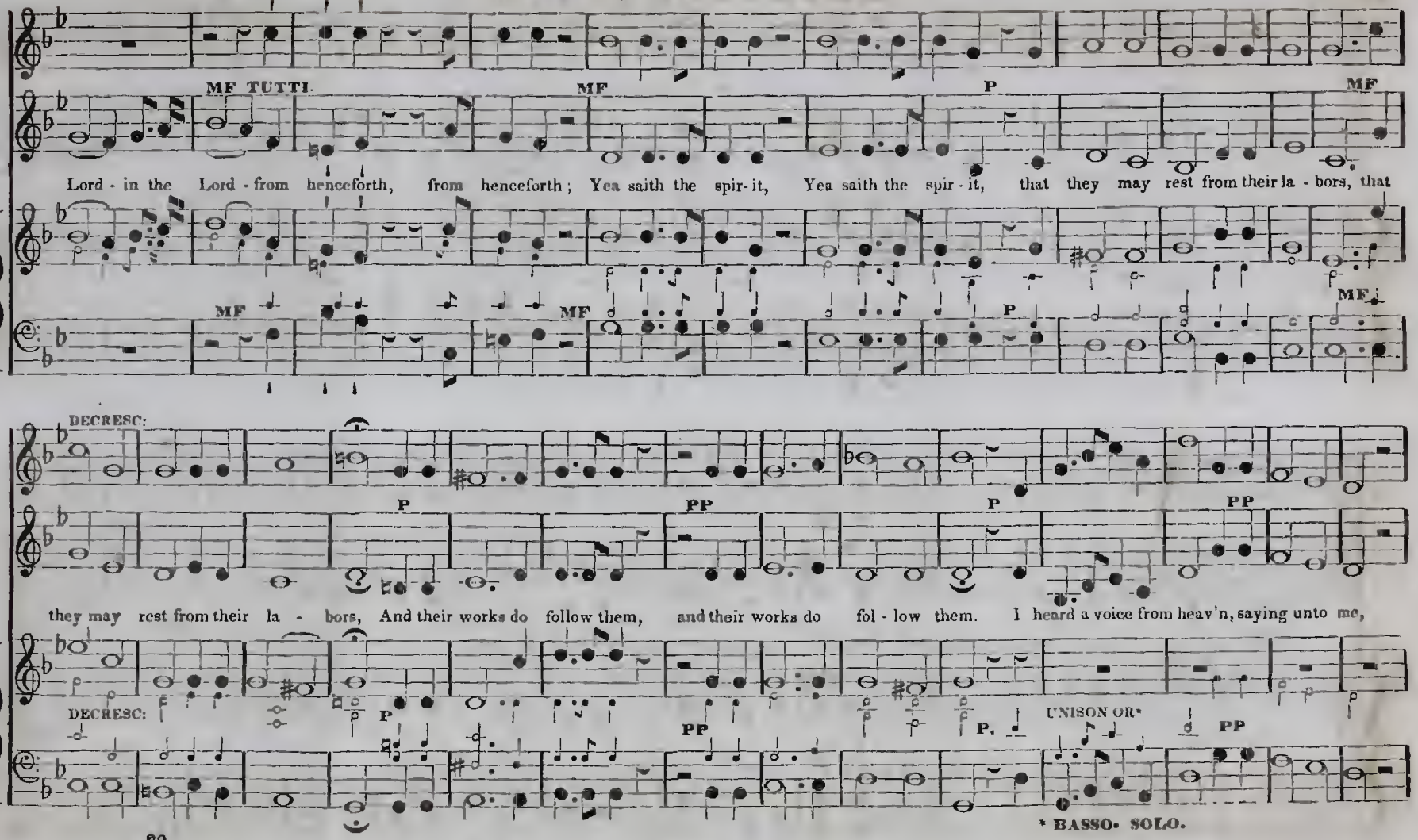


UN POCO ALLEGRO

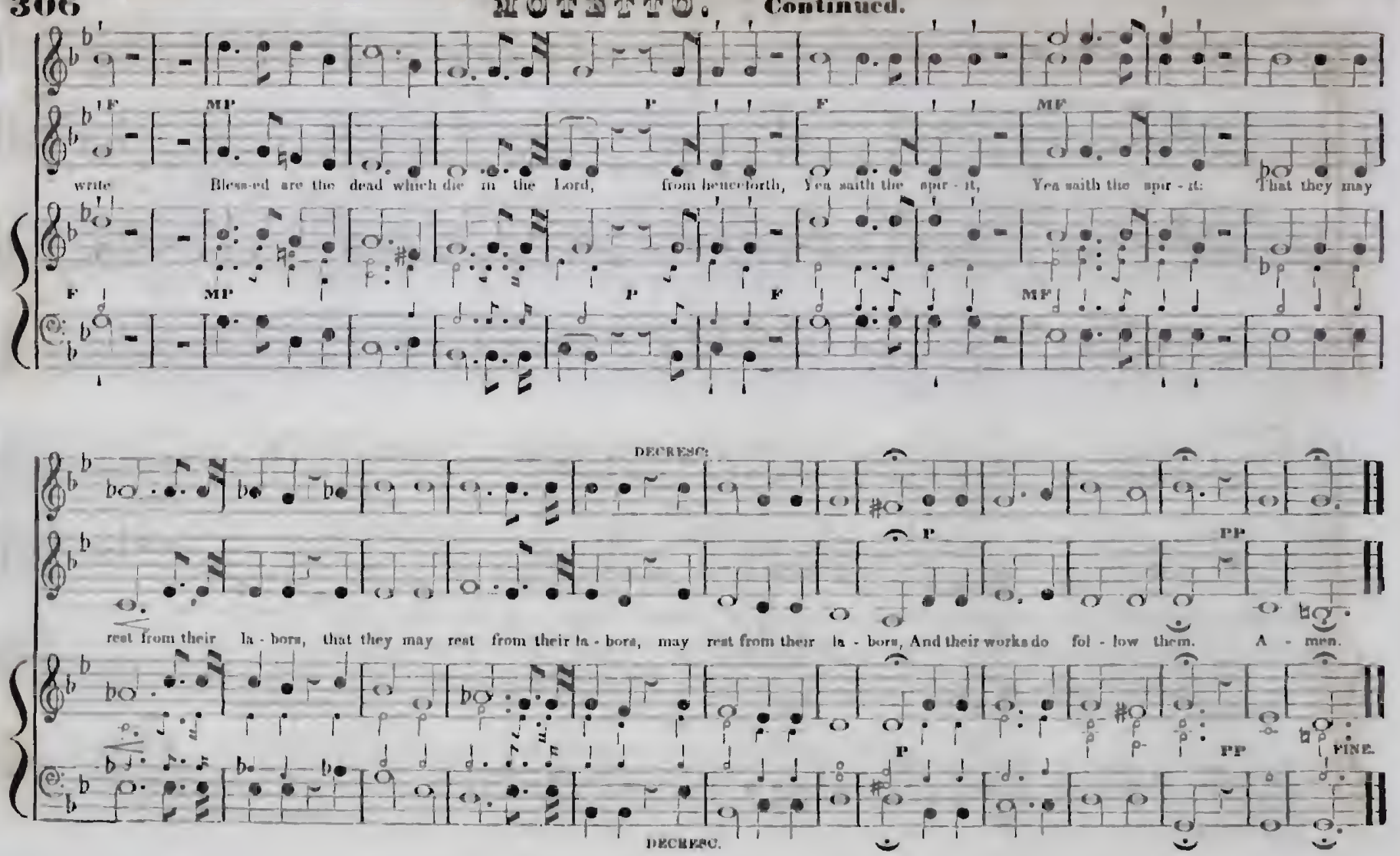
I HEARD A VOICE FROM HEAVEN.

Funeral Motetto.




MF TUTTI.
MF
P
MF
Lord - in the Lord - from henceforth, from henceforth; Yea saith the spir - it, Yea saith the spir - it, that they may rest from their la - bors, that
MF
MF
P
MF
DECRESC:
P
PP
P
PP
they may rest from their la - bors, And their works do follow them, and their works do fol - low them. I heard a voice from heav'n, saying unto me,
DECRESC:
P
PP
P.
UNISON OR*
PP
* BASSO. SOLO.

MOTETTO. Continued.



COME, YE DISCONSOLATE. Anthem.

S. Webbe.

ALLEGRO MODERATO.

TREBLE VOICE.

1 Come, ye dis - con - - so - late, Wher - - - e'er you lan - - - guish, Come at the shrine of God, fer - vent - ly kneel,

ORGAN OR PIANO FORTE.

2 Joy - of the - com- fort - less, light - - of - - the stray - - ing, Hope, when all oth - ers die, fade - less and pure,

1 Here bring your wounded hearts, here tell your an - guish; Earth - has no sor - - row that Heav'n can - not heal.

2 Here speaks the - - com - fort - er in - God's name - - say - ing: Earth - - has no sor - - row that Heav'n can - not cure.

TENOR. CHORUS.

2d. TREBLE. MF

1 Here bring your woun - ded hearts, here tell your an - guish; Earth - - has no sor - - row that Heav'n can - not heal.

1st. TREBLE.

D: CP.

MF

BASS.

D: CP.

2 Here speaks the com - fort - er in God's name say - ing: Earth - - has no sor - - row that Heav'n can - not cure.

FINE.

ALLEGRETTO.

LORD DISMISS US.

Doxology.

SOLO. SOLO. 8' 7' & 4.

Lord, dis -miss us with thy blessing, Fill our hearts with joy and peace!

2d. TREBLE. SOLO. SOLO.

Lord dis-miss us with thy blessing, Fill our hearts with joy and peace!

SOLO. SOLO. SOLO. SOLO.

Lord dismiss us with thy blessing, Fill our hearts with joy and peace!

TUTTI.—2d. TIME.

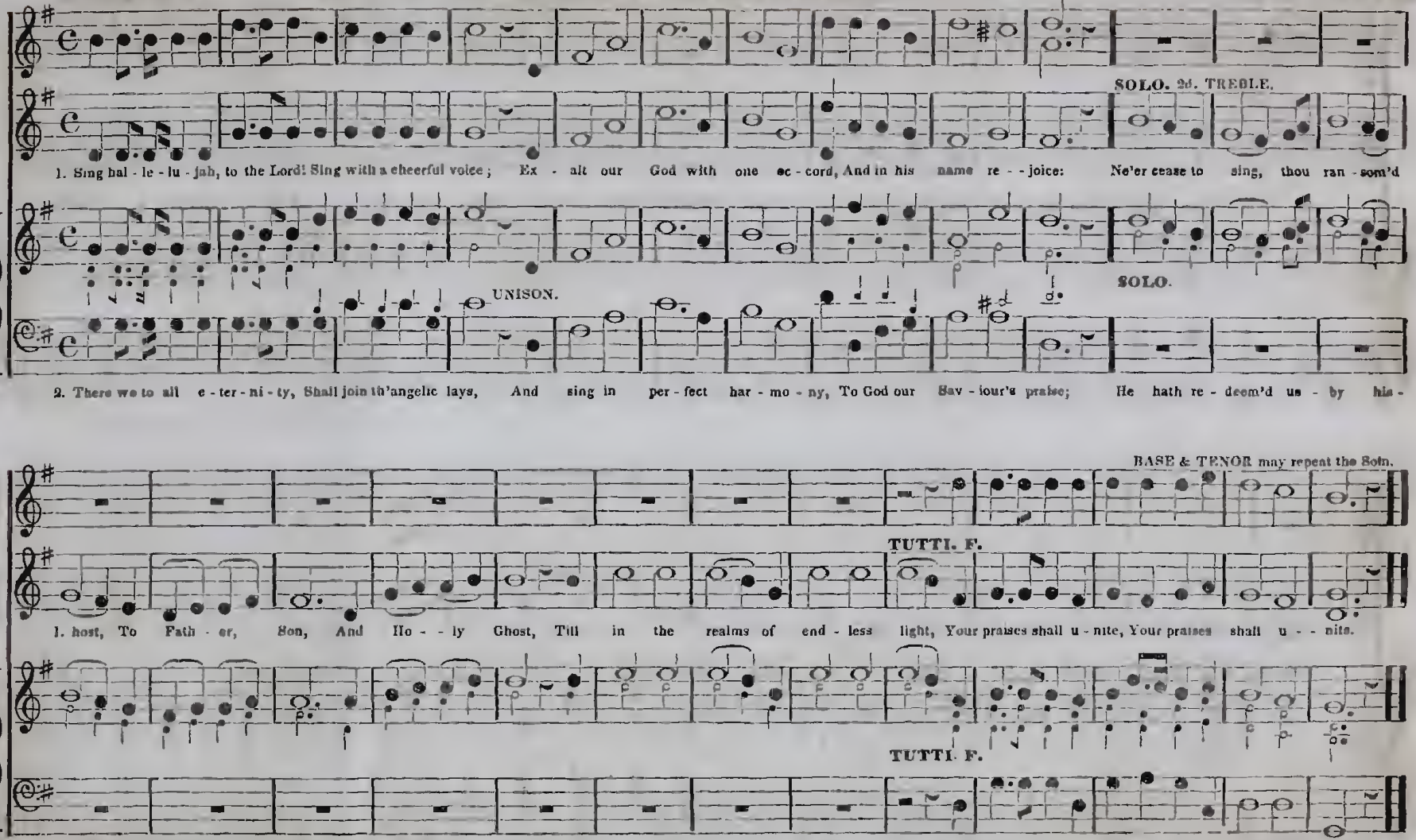
MF F P

Let us each thy love pos - sess-ing, Triumph in re - deem-ing grace. - Oh! re - fresh us! Trav'lling through this wil -der - ness.*

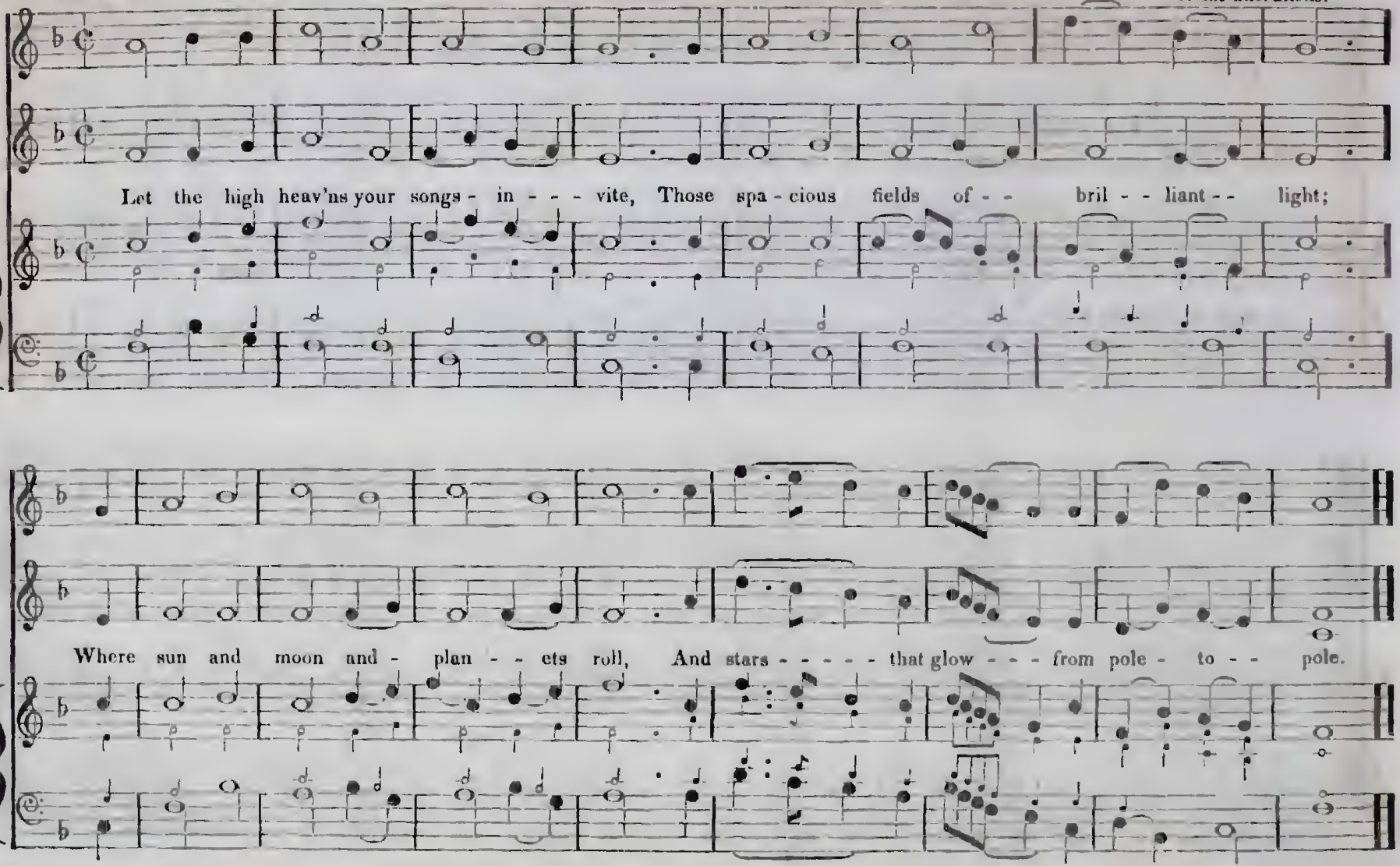
MF F P D. C.

TUTTI.—2d. TIME.

* The whole may be sung throughout Solo, and the Tutti repeated in Chorus.


SOLO. 2d. TREBLE.
1. Sing hal - le - lu - jah, to the Lord! Sing with a cheerful voice; Ex - alt our God with one ac - cord, And in his name re - - joice: Ne'er cease to sing, thou ran - som'd
UNISON.
SOLO.
2. There we to all e - ter - ni - ty, Shall join th'angelic lays, And sing in per - fect har - mo - ny, To God our Sav - iour's praise; He hath re - deem'd us - by his -
BASE & TENOR may repeat the Soln.
TUTTI. F.
1. host, To Fath - er, Son, And Ho - - ly Ghost, Till in the realms of end - less light, Your praises shall u - nite, Your praises shall u - - nite.
TUTTI. F.
2 blood, And made - us - kings and priests - to - God; For us, for us - the Lamb was slain, Praise ye the Lord, A - men, Praise ye the Lord, A - - men

310 ALLEGRO. **CHESTER.** **L. M.** M # W. Billings. *With alterations.*

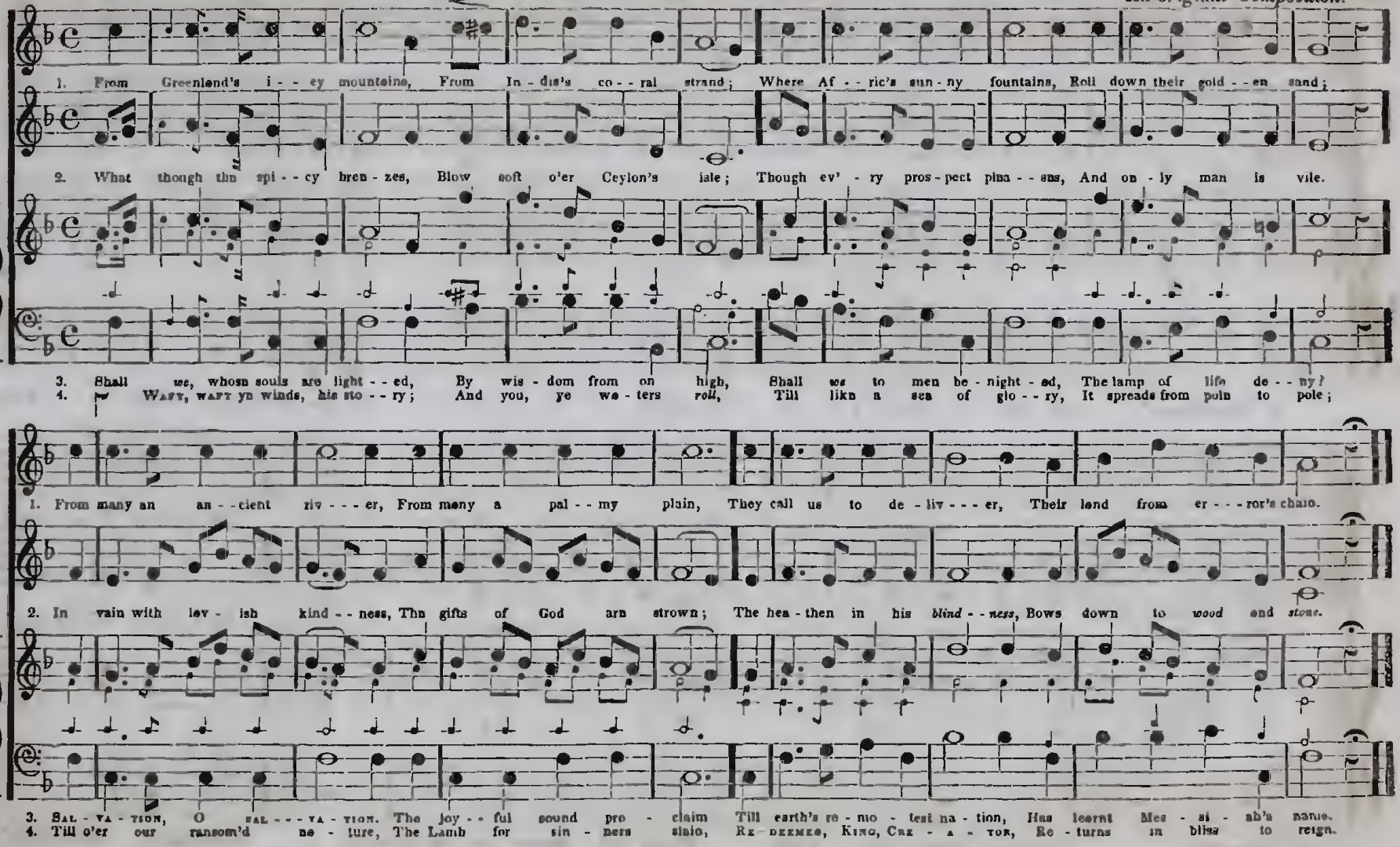


ALLEGRO MODERATO.

FROM GREENLAND'S ICY MOUNTAINS.

7's & 6's.

An original Composition.



ALLEGRO MODERATO.

WATCHMAN! TELL US OF THE NIGHT.

An original Anthem.

1 Watchman! tell us tell us of the night, tell us What its signs of promise are;

2 Watchman! tell us, tell us of the night, tell us, Higher yet that star as - - cends,

UNISON.

3 Watchman! tell us, tell us of the night, tell us for the morning seems to dawn.

SOLO.

CHORUS. M F

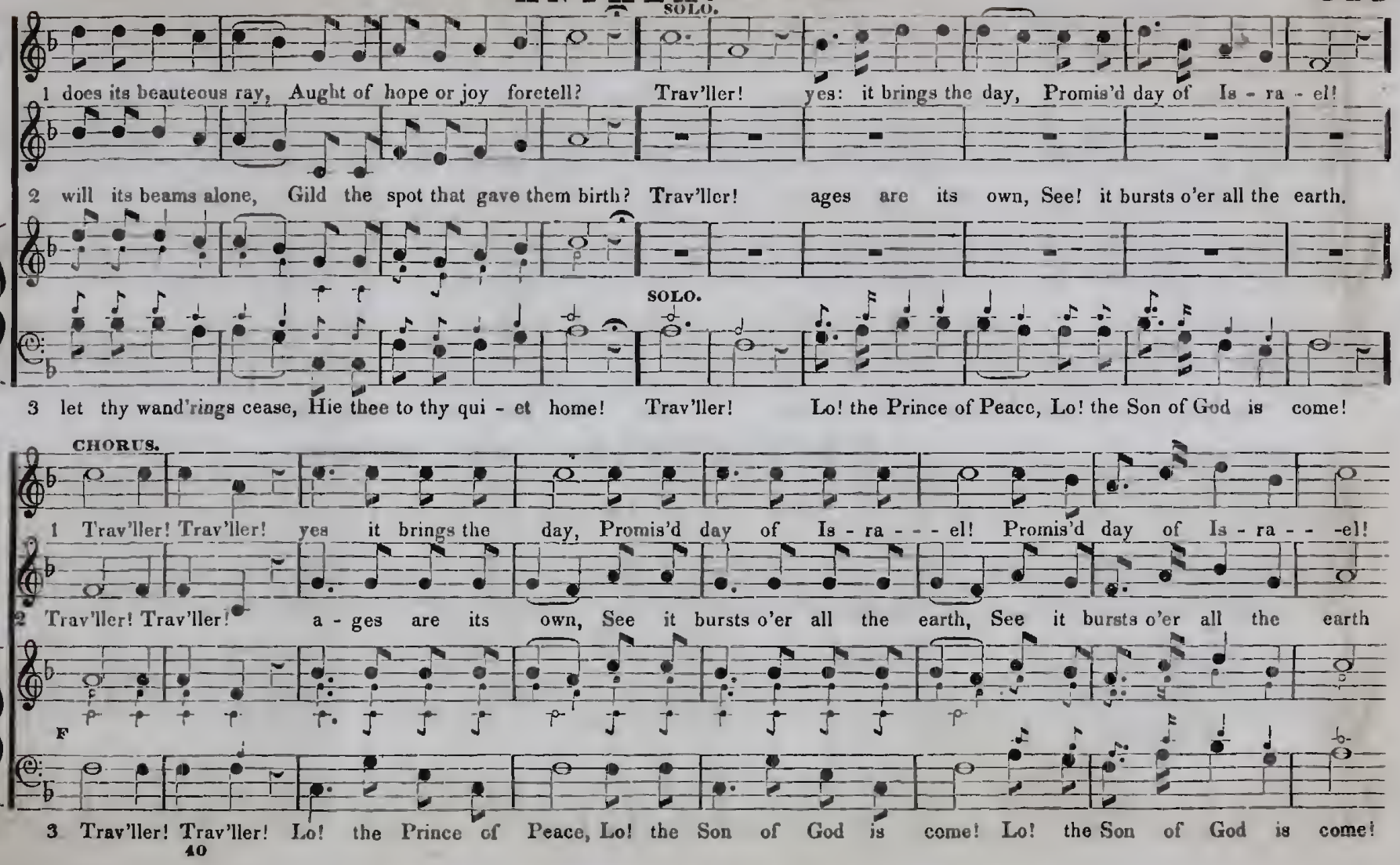
1 Trav' - ller! o'er yon mountain's height, See that glo - ry beaming star! Watchman! Watchman!

2 Trav' - ller! bleesed - ness and light, Peace and truth its course at - - tend! Watchman! Watchman!

SOLO.

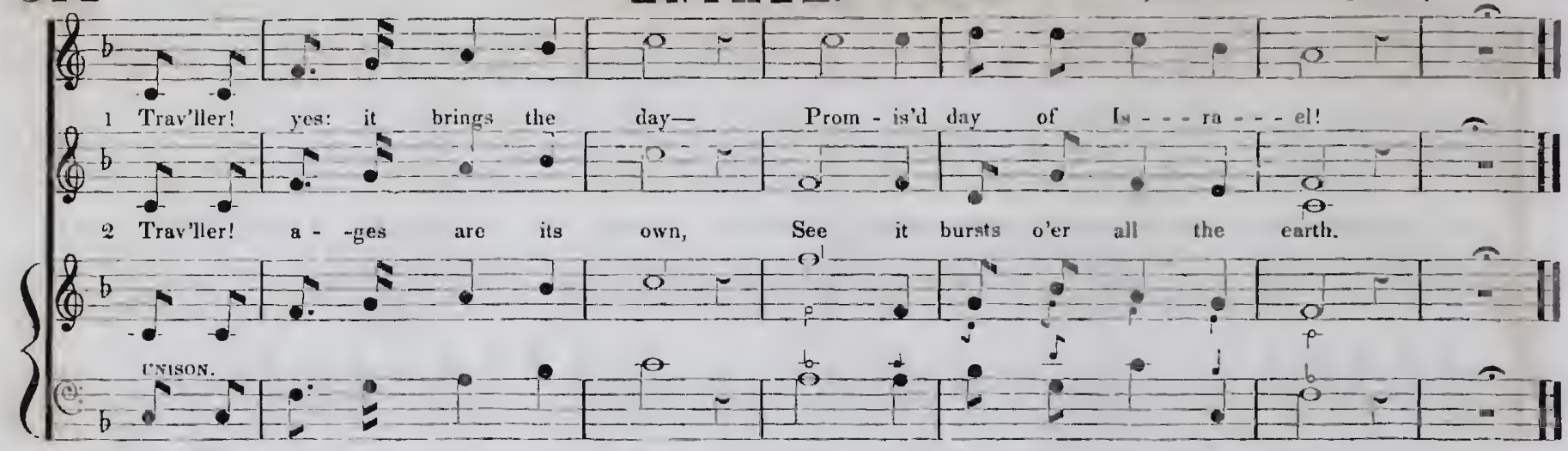
M F

3 Trav'ller! darkness takes its flight, Doubt and terror are withdrawn! Watchman! Watchman!


SOLO.
1 does its beauteous ray, Aught of hope or joy foretell? Trav'ller! yes: it brings the day, Promis'd day of Is - ra - el!
2 will its beams alone, Gild the spot that gave them birth? Trav'ller! ages are its own, See! it bursts o'er all the earth.
SOLO.
3 let thy wand'rings cease, Hie thee to thy qui - et home! Trav'ller! Lo! the Prince of Peace, Lo! the Son of God is come!
CHORUS.
1 Trav'ller! Trav'ller! yes it brings the day, Promis'd day of Is - ra - - - el! Promis'd day of Is - ra - - -el!
2 Trav'ller! Trav'ller! a - ges are its own, See it bursts o'er all the earth, See it bursts o'er all the earth
F
3 Trav'ller! Trav'ller! Lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!

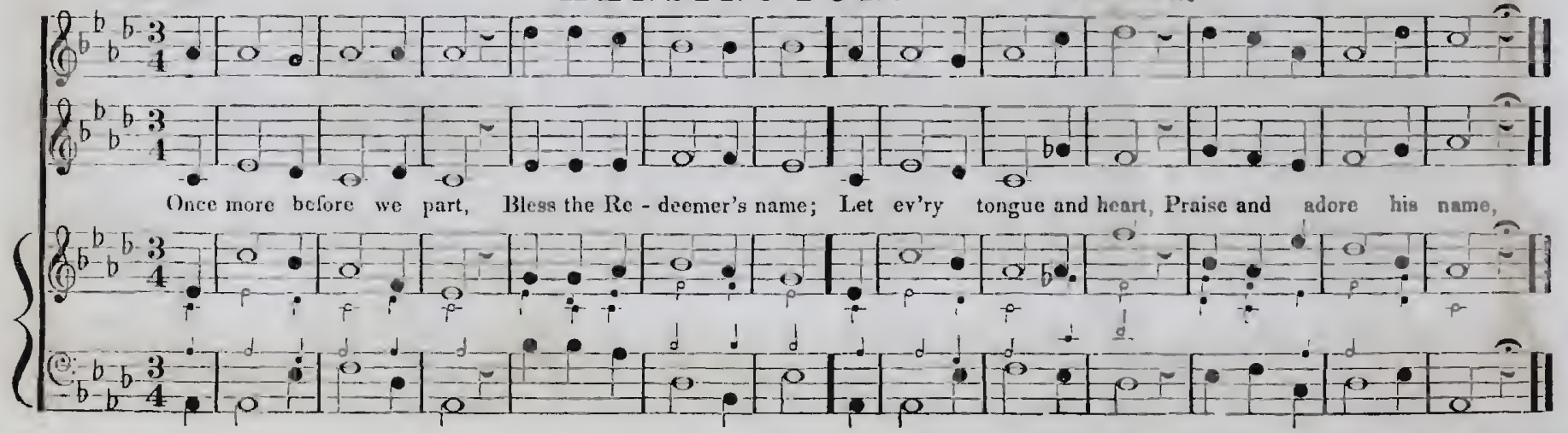
ANTHEM. Continued.

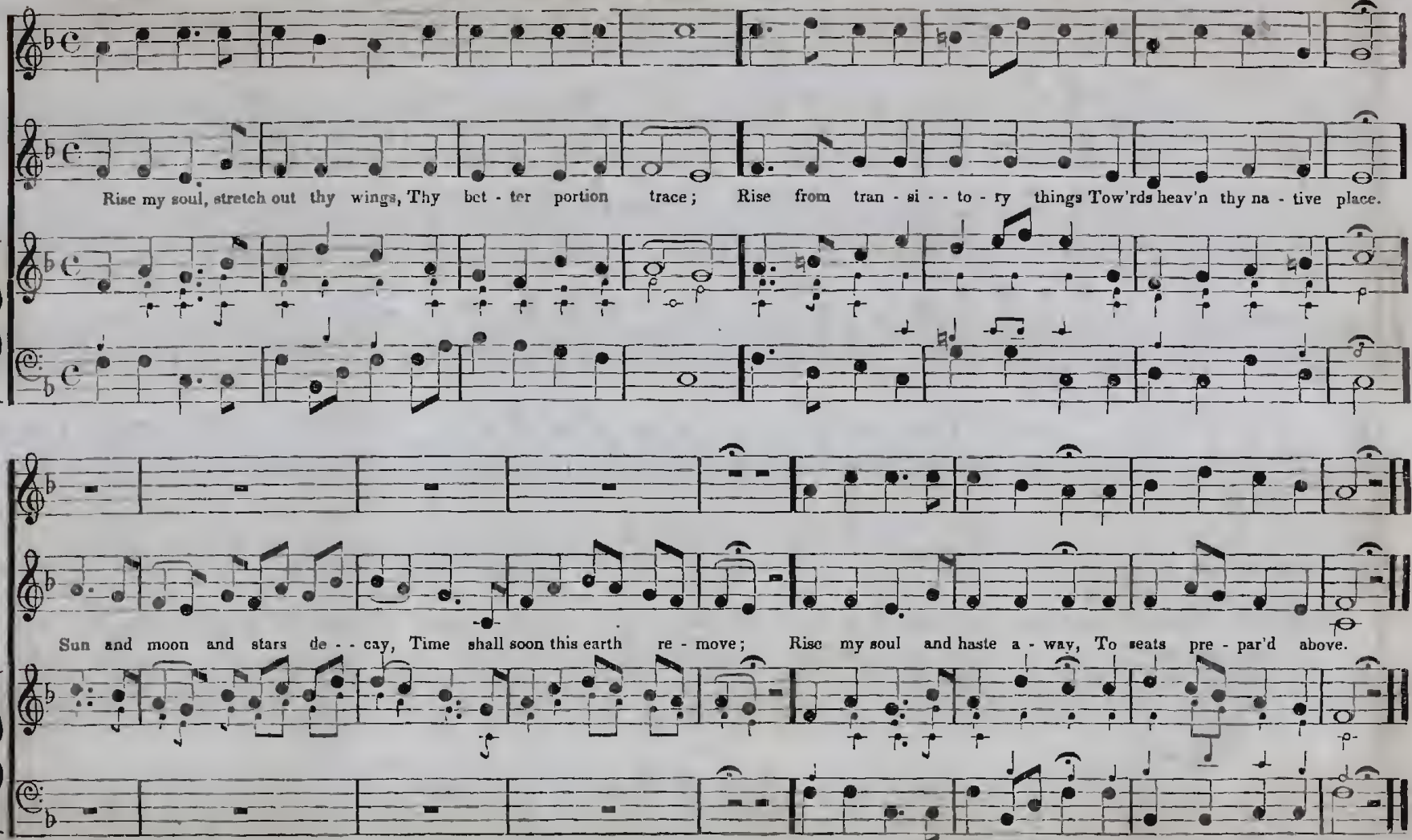
Another original composition with the same words may be found in the New Village Harmony.



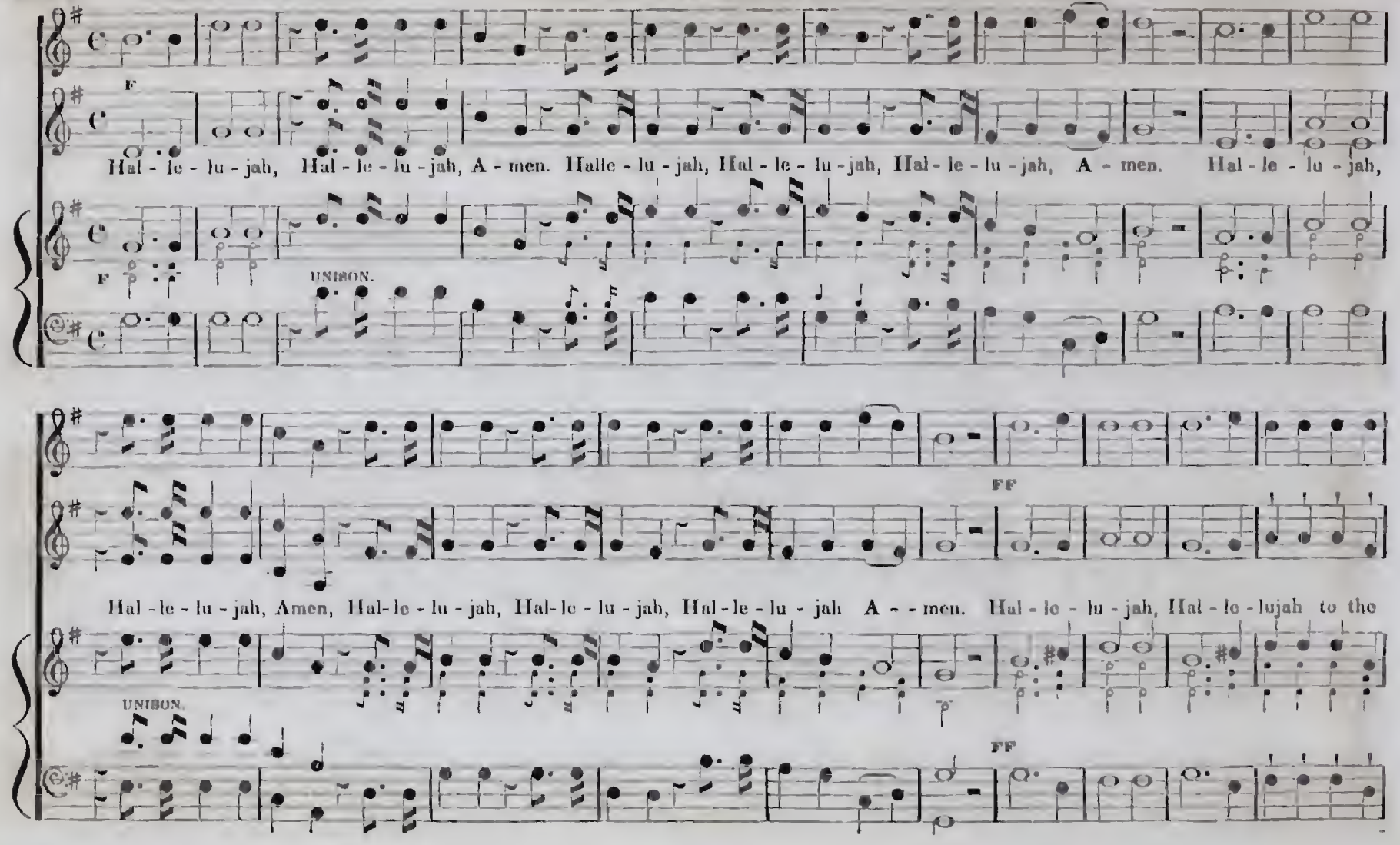
MODERATO.

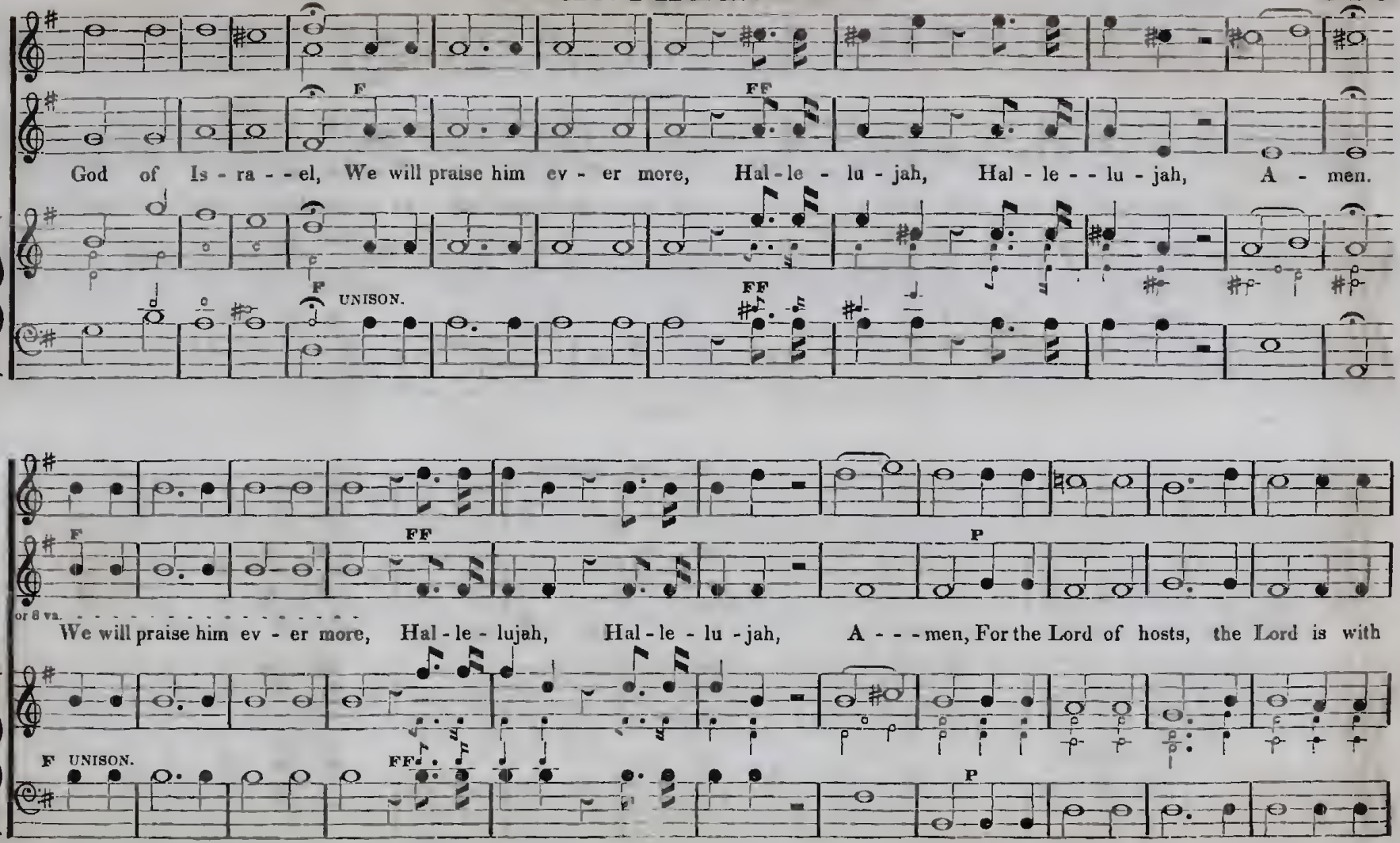
KENSINGTON. 6's. Doxology.

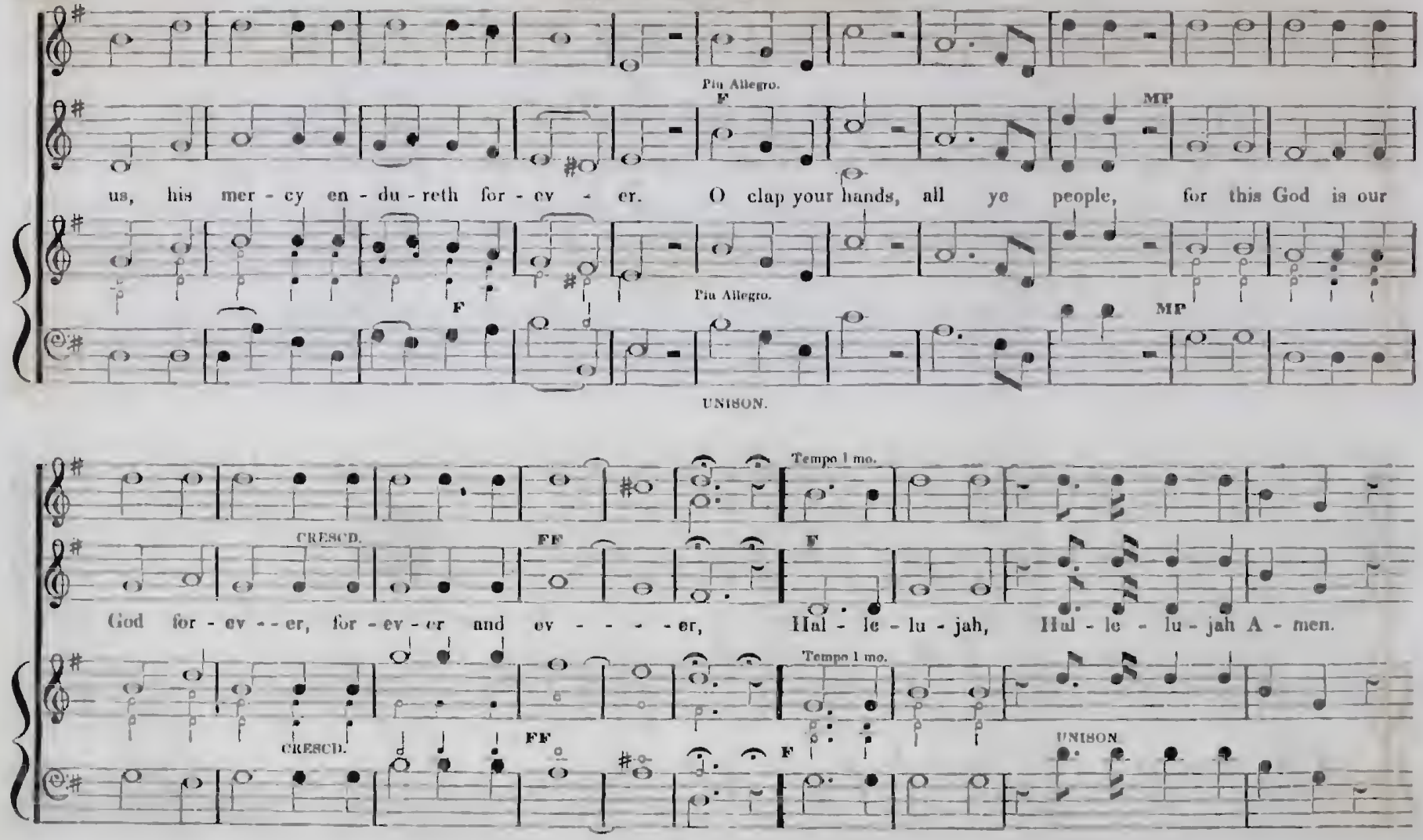




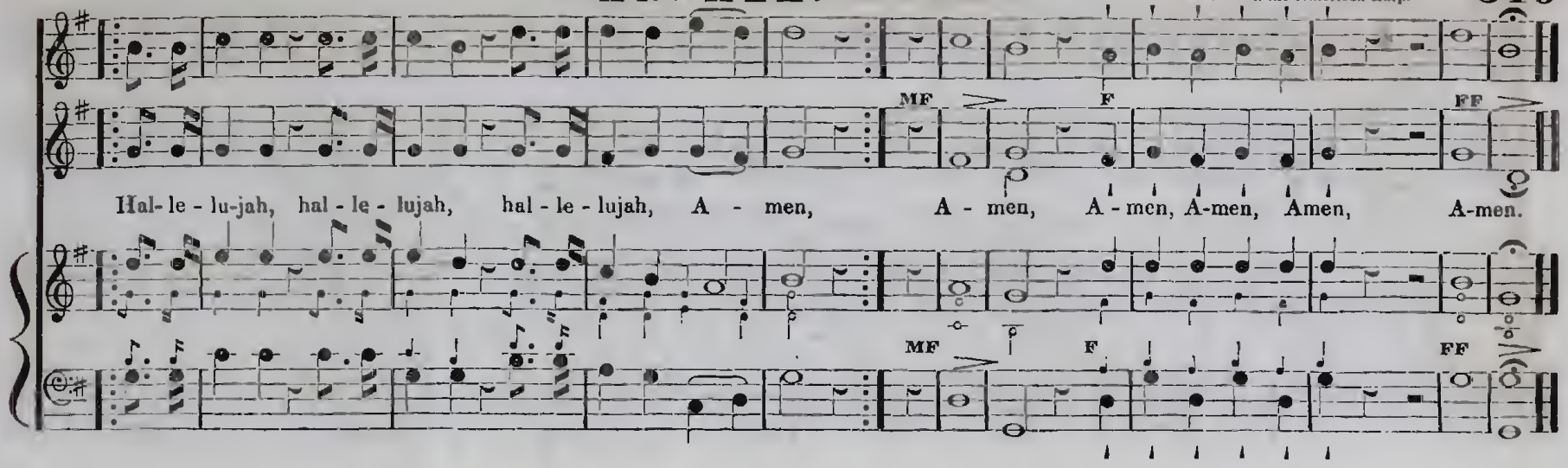
Remark. When sung as a select piece, the second part may be repeated.


F
Hal - le - lu - jah, Hal - le - lu - jah, A - men. Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah,
F
UNISON.
FF
Hal - le - lu - jah, Amen, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah A - - men. Hal - le - lu - jah, Hal - le - lujah to the
UNISON.
FF

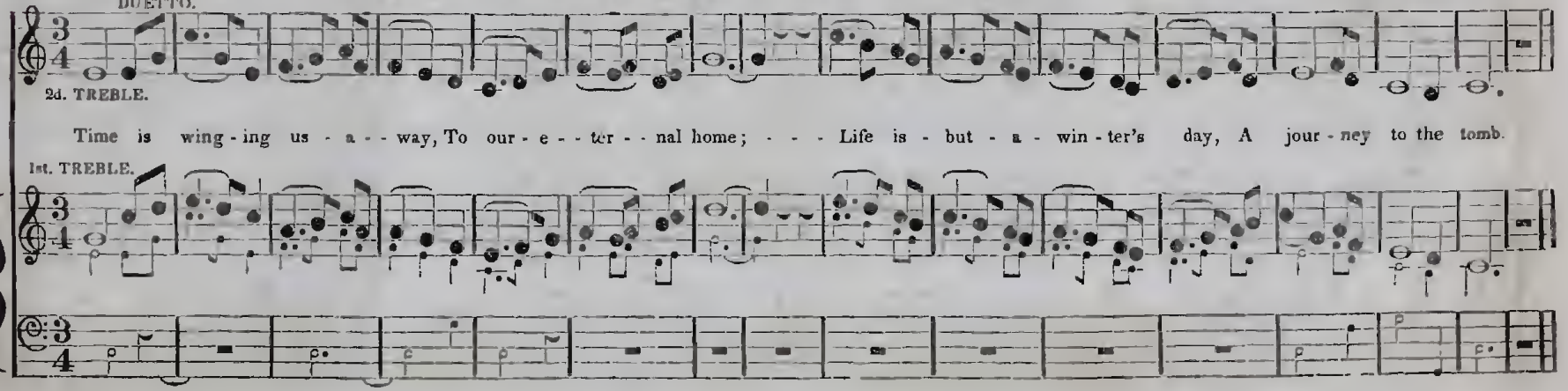

F
FF
God of Is - ra - - el, We will praise him ev - er more, Hal - le - lu - jah, Hal - le - - lu - jah, A - men.
F UNISON.
FF
F
FF
P
or 8 va.
We will praise him ev - er more, Hal - le - lujah, Hal - le - lu - jah, A - - - men, For the Lord of hosts, the Lord is with
F UNISON.
FF
P


Piu Allegro.
F
MP
us, his mer - cy en - du - reth for - ev - er. O clap your hands, all ye people, for this God is our
Piu Allegro.
F
MP
UNISON.
Tempo 1 mo.
CRESCD.
FF
F
God for - ev - - er, for - ev - er and ev - - - - - er, Hal - le - lu - jah, Hal - le - lu - jah A - men.
Tempo 1 mo.
CRESCD.
FF
F
UNISON

ANTHEM. Continued.



TIME IS WINGING US AWAY. Anthem. *Flight of Time.*



CHORUS. **ANTHEM. Continued.**

TENOR.

2d. TREBLE.

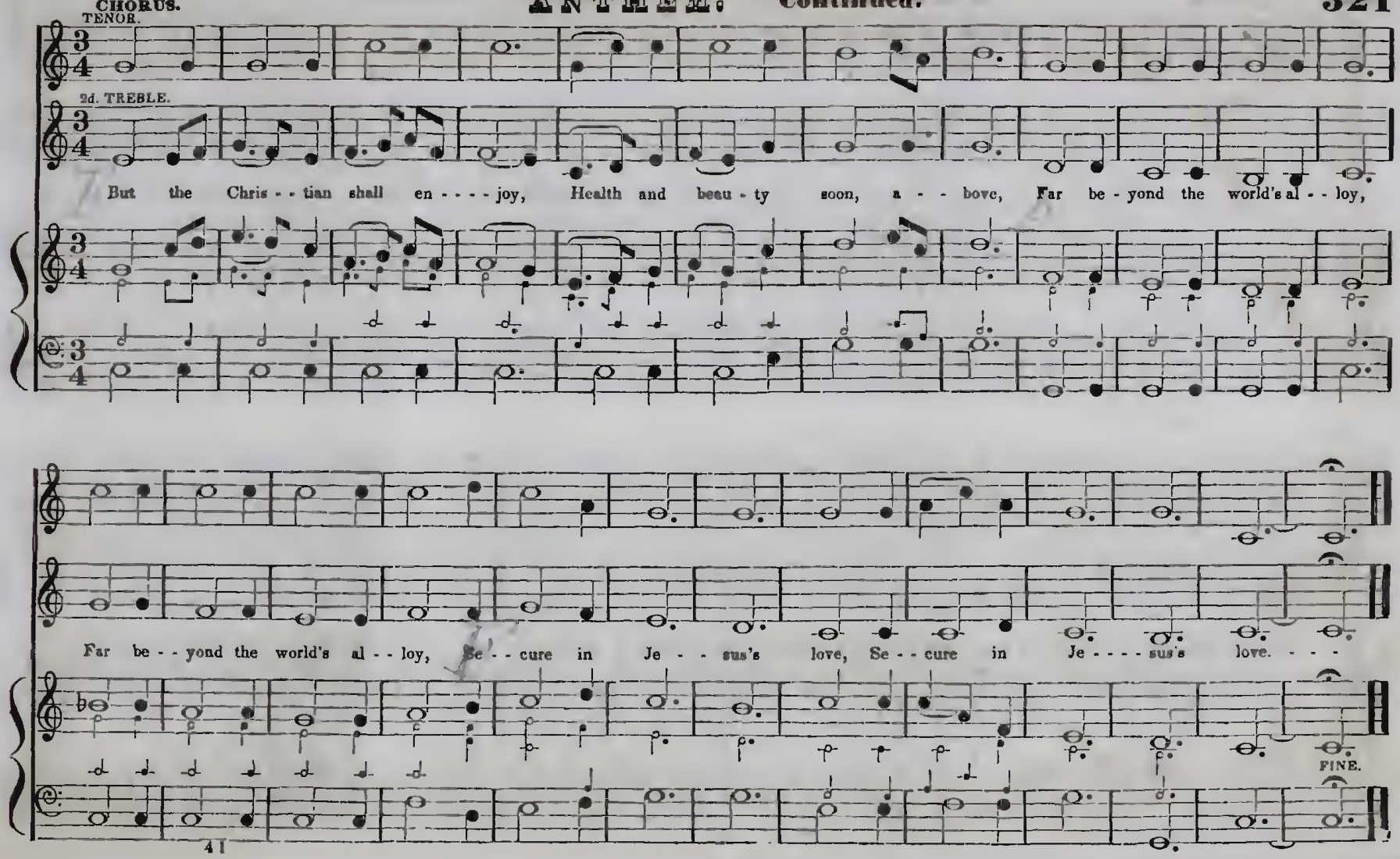
Youth and vig - or soon will flee, Blooming beau - ty lose its charms; All that's mor - tal soon shall be En - clos'd in death's cold arms.

DUETTO.

Time is - wing - ing us - a - - way, To our - e - - ter - nal home; - Life - is but - a win - ters day, A jour - ney to the tomb.

TENOR.

* ORGAN, only the last Staff or Line.


CHORUS.
TENOR.
2d. TREBLE.
But the Chris - - tian shall en - - - - joy, Health and beau - ty soon, a - - bove, Far be - yond the world's al - - loy,
Far be - - yond the world's al - - loy, Se - - cure in Je - - sus's love, Se - - cure in Je - - - - sus's love. - - -
FINE.
41

ALLEGRO.

DAUGHTER OF ZION. Anthem.

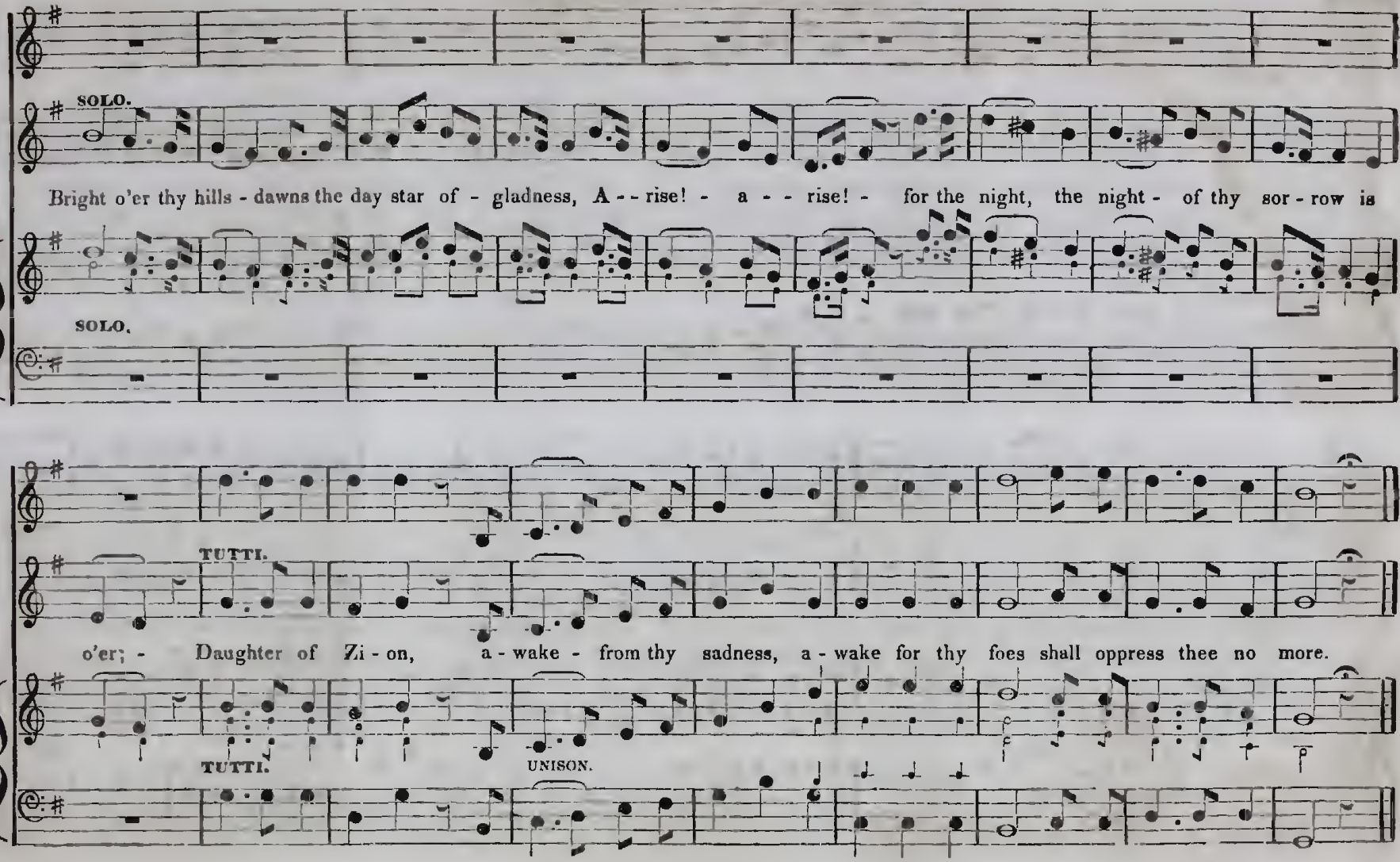
FOR.

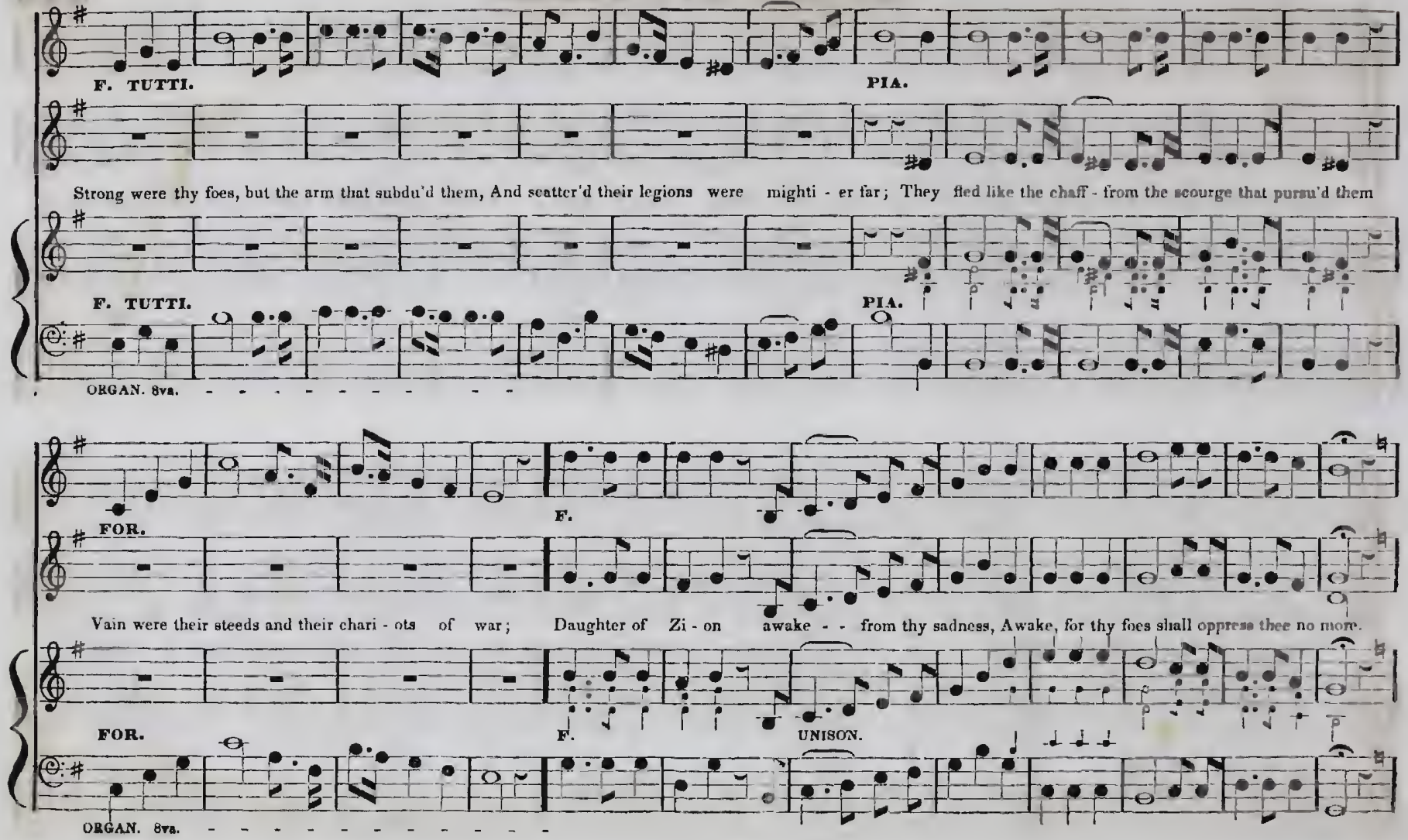
Daughter of Zion, daughter of Zi - on, daughter of Zi - on awake from thy sadness, daughter of Zi - on, a -

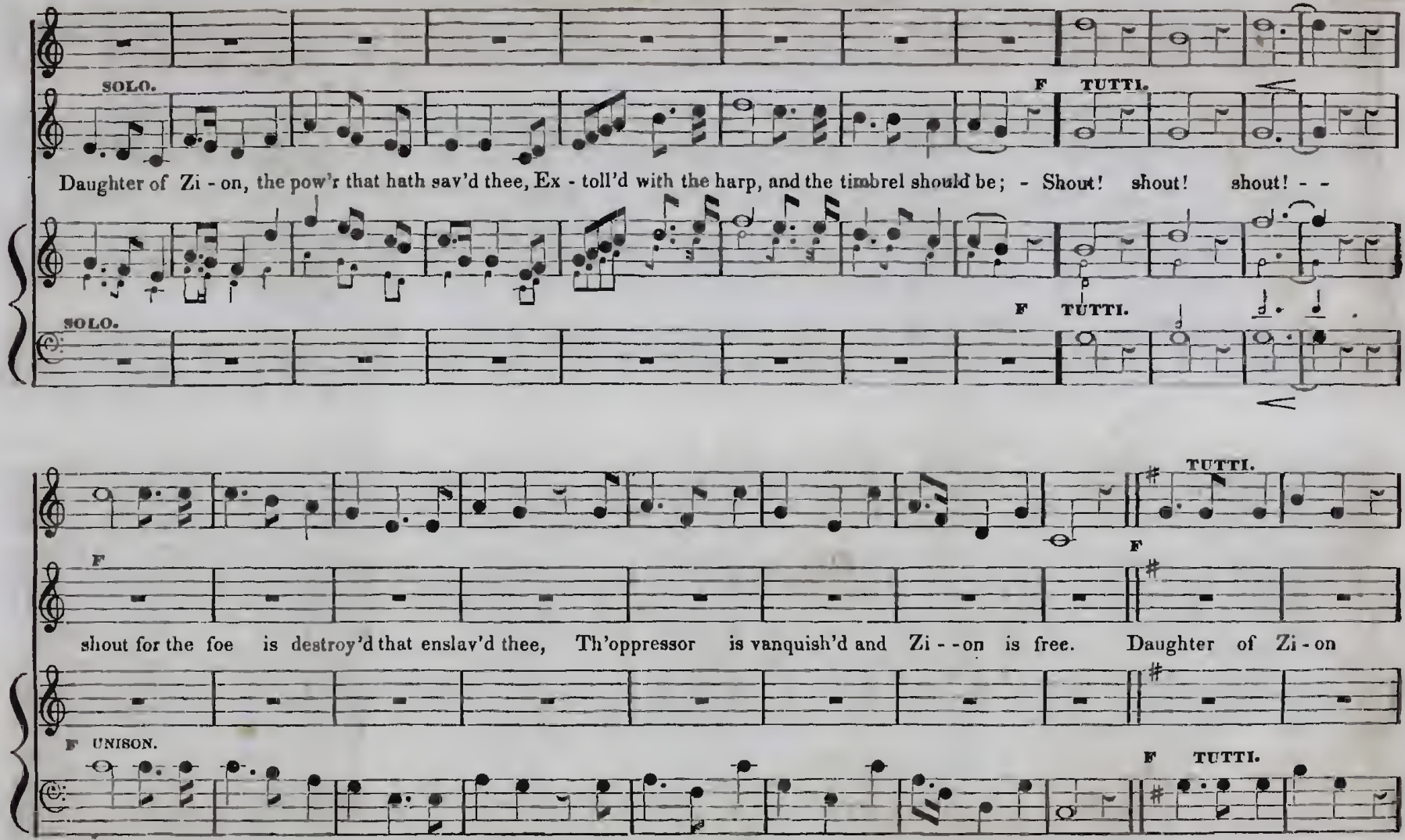
FOR. UNISON.

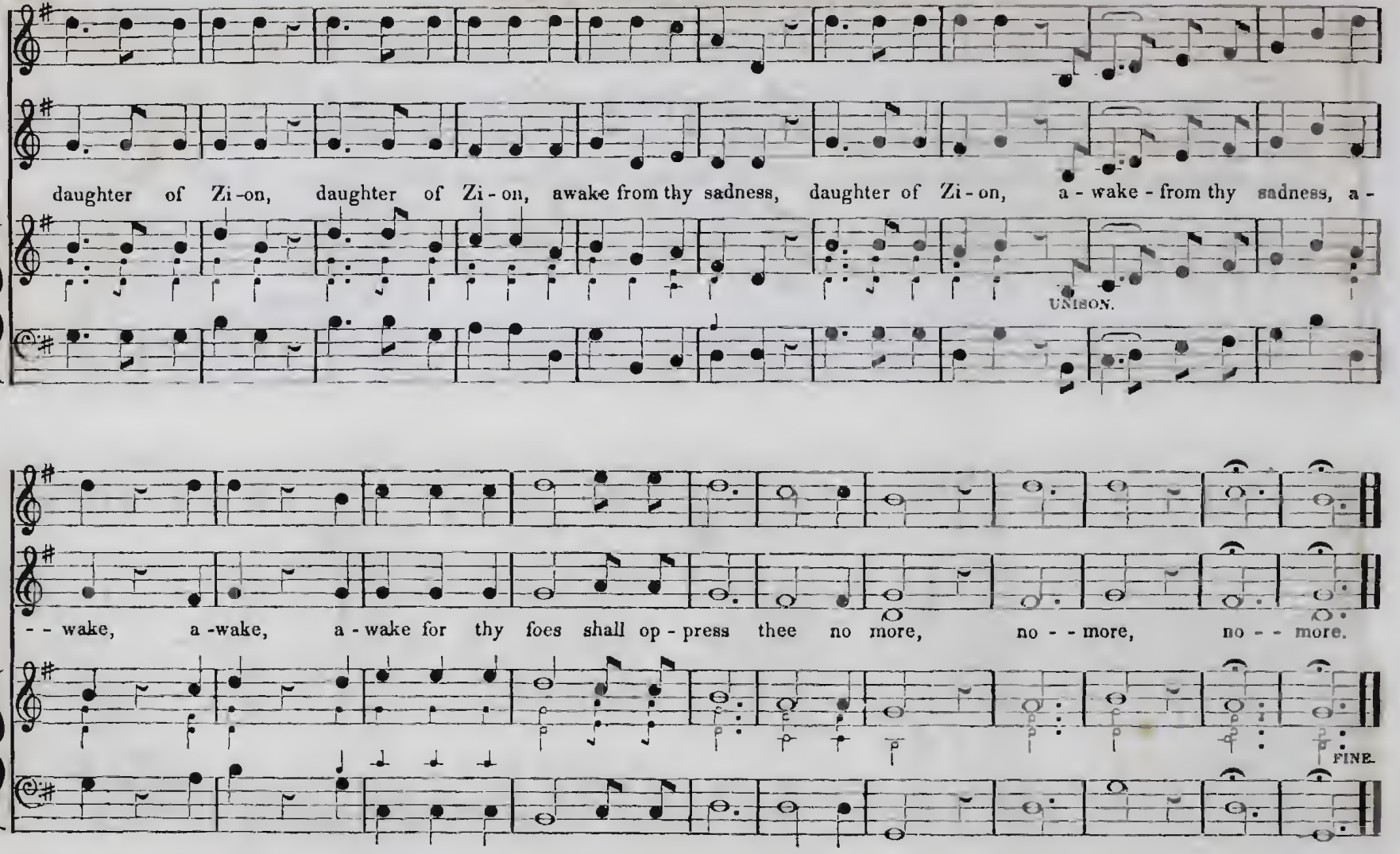
- wake - from thy sadness, a - wake, for thy foes shall op - press thee no more, no more, shall oppress thee no more.

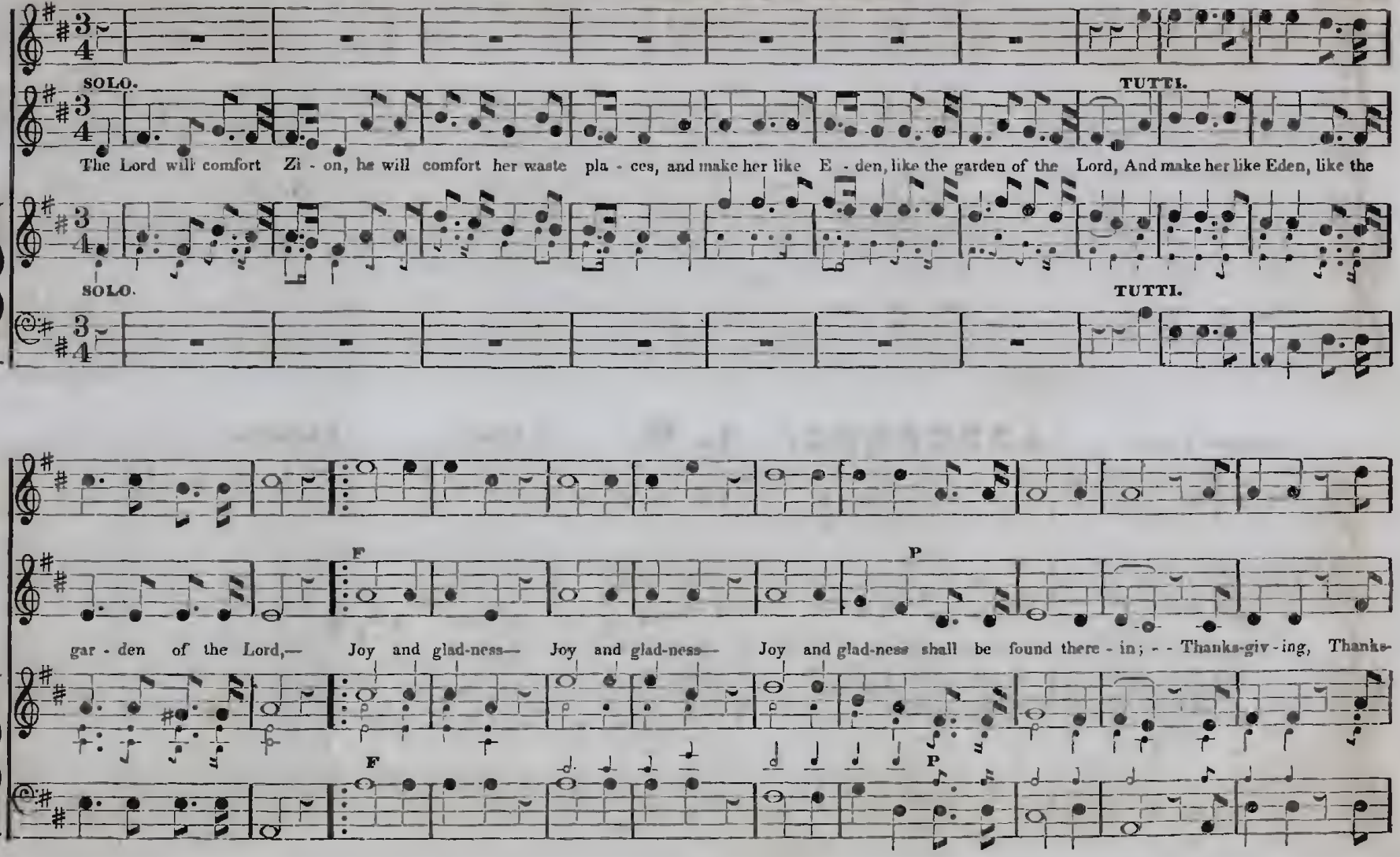
UNISON.


SOLO.
Bright o'er thy hills - dawns the day star of - gladness, A - - rise! - a - - rise! - for the night, the night - of thy sor - row is
SOLO.
TUTTI.
o'er; - Daughter of Zi - on, a - wake - from thy sadness, a - wake for thy foes shall oppress thee no more.
TUTTI.
UNISON.

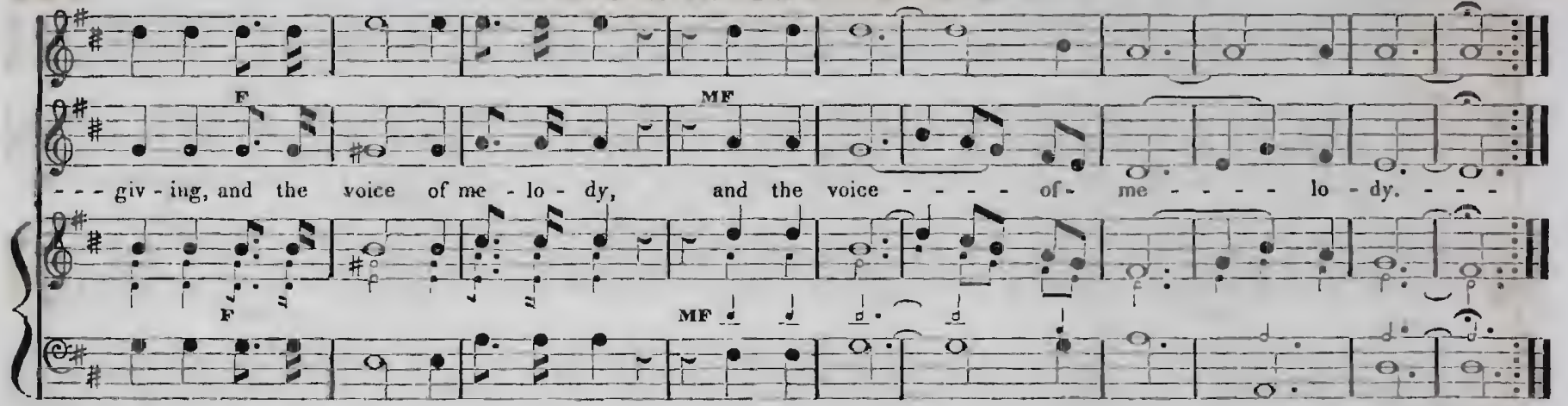

F. TUTTI.
PIA.
Strong were thy foes, but the arm that subdu'd them, And scatter'd their legions were mighti - er far; They fled like the chaff - from the scourge that pursu'd them
F. TUTTI.
PIA.
ORGAN. 8va.
FOR.
F.
Vain were their steeds and their chari - ots of war; Daughter of Zi - on awake - - from thy sadness, Awake, for thy foes shall oppress thee no more.
FOR.
F.
UNISON.
ORGAN. 8va.


SOLO.
F TUTTI.
Daughter of Zi - on, the pow'r that hath sav'd thee, Ex - toll'd with the harp, and the timbrel should be; - Shout! shout! shout! - -
SOLO.
F TUTTI.
TUTTI.
F
F
shout for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and Zi - - on is free. Daughter of Zi - on
F UNISON.
F TUTTI.


daughter of Zi-on, daughter of Zi-on, awake from thy sadness, daughter of Zi-on, a-wake-from thy sadness, a-
UNISON.
--wake, a-wake, a-wake for thy foes shall op-press thee no more, no--more, no--more.
FINE.


SOLO.
TUTTI.
The Lord will comfort Zi - on, he will comfort her waste pla - ces, and make her like E - den, like the garden of the Lord, And make her like Eden, like the
SOLO.
TUTTI.
F
P
gar - den of the Lord,— Joy and glad-ness— Joy and glad-ness— Joy and glad-ness shall be found there - in; - - Thanks-giv - ing, Thanks-
F
P

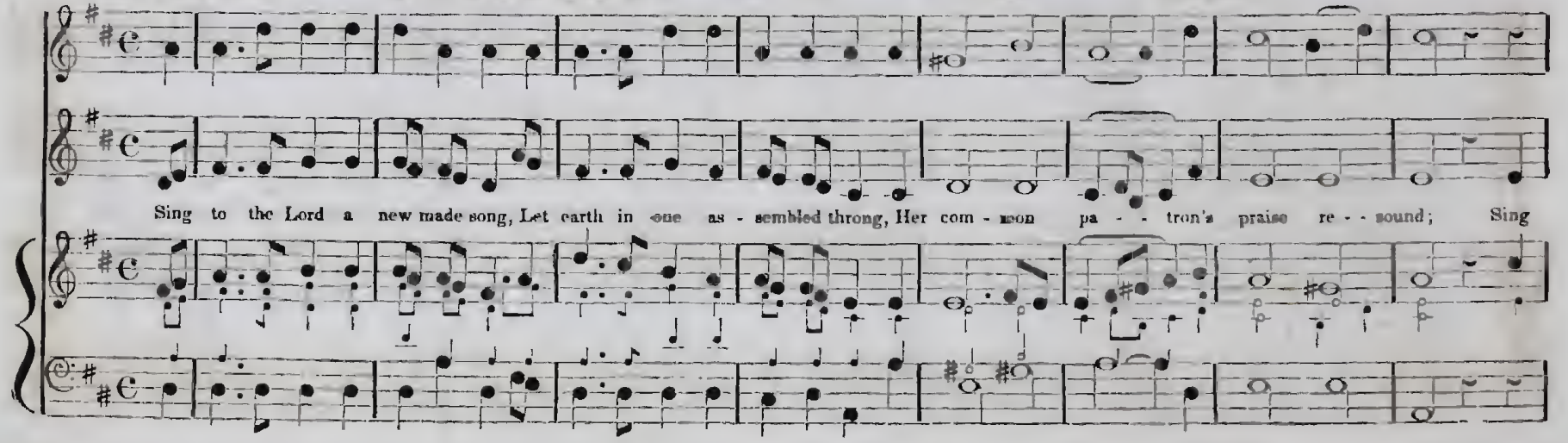
SENTENCE. Continued.

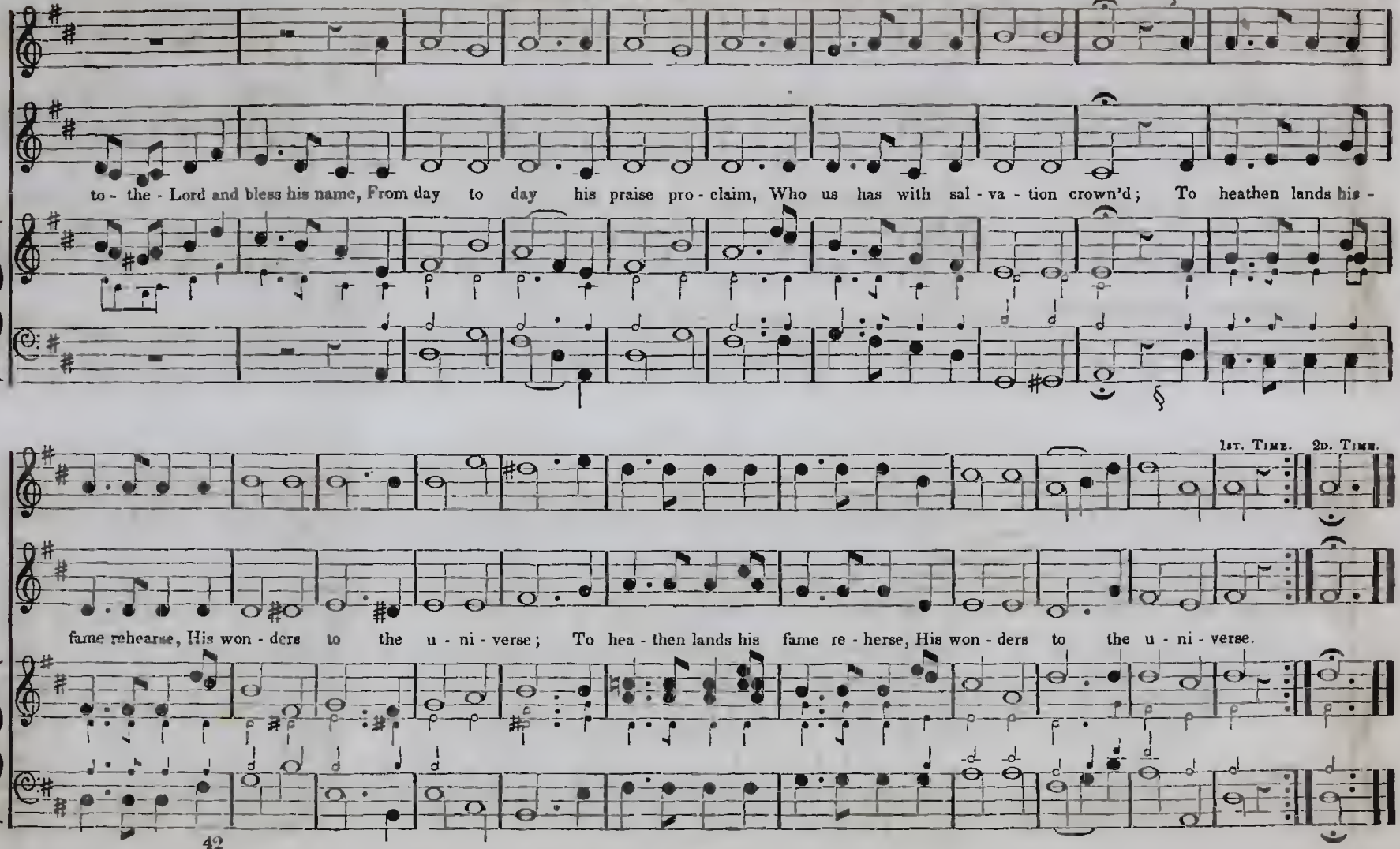


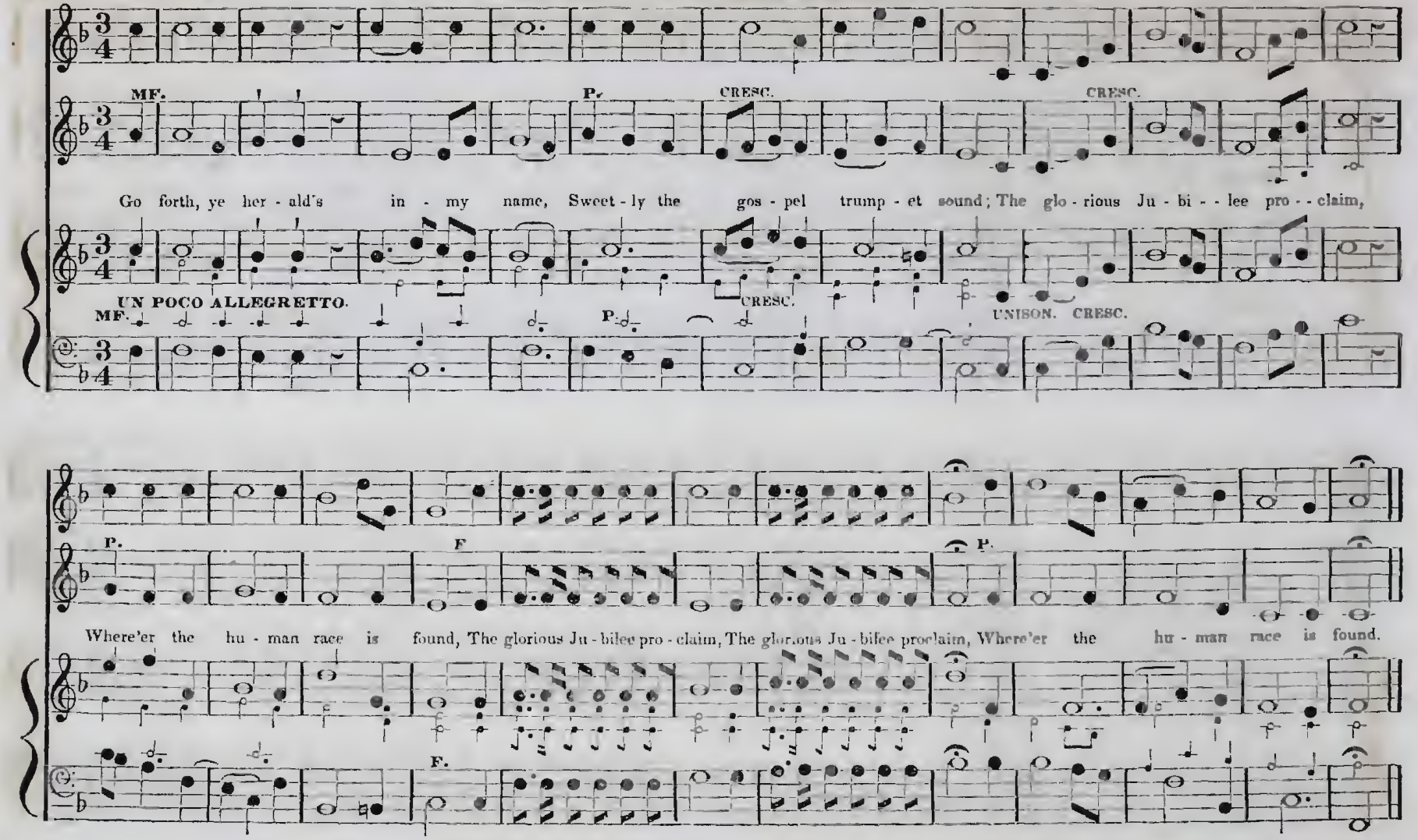
May be repeated.

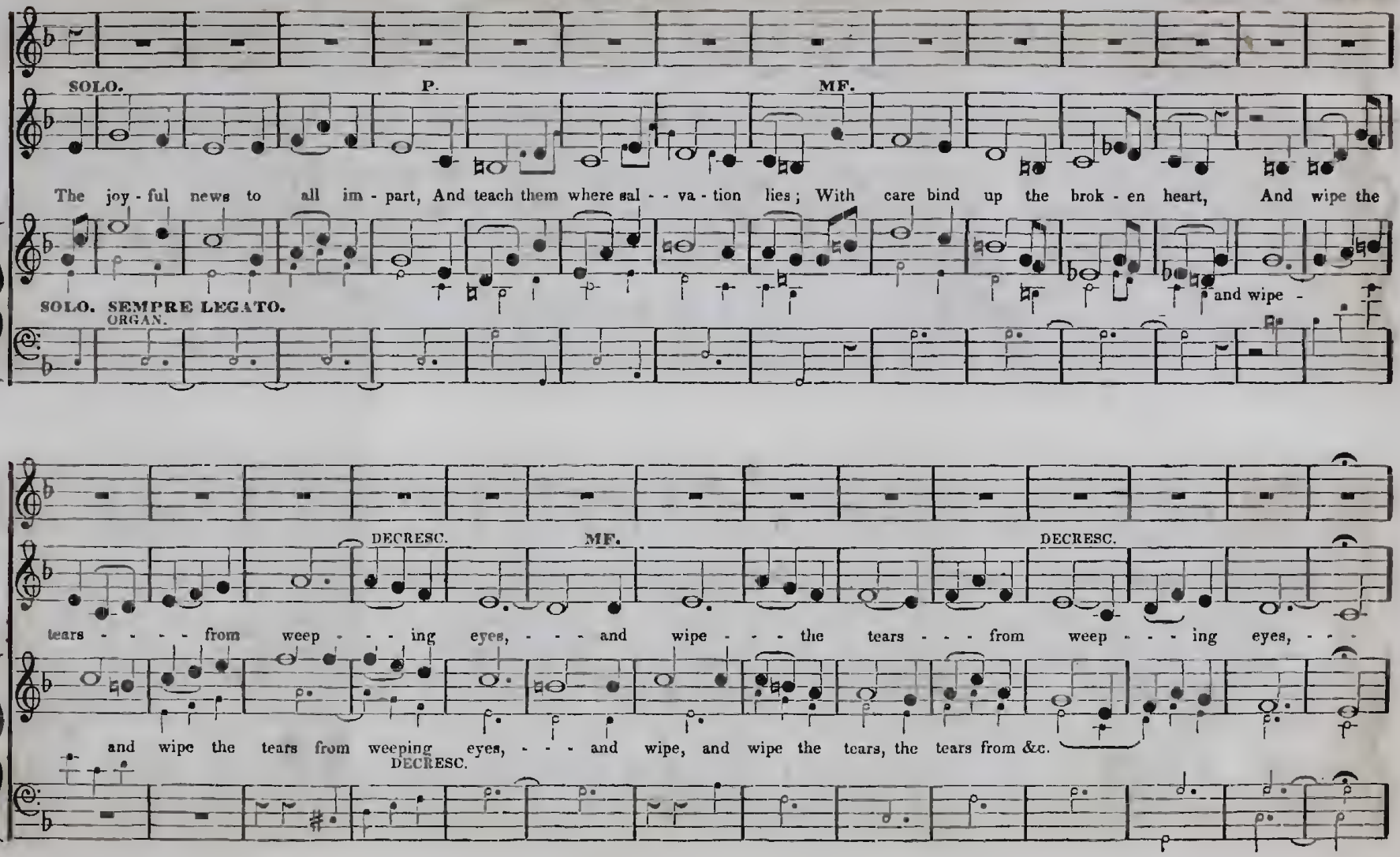
ALLEGRO ASSAI.

ABEDNEGO. L. M. 8 lines. Anthem.



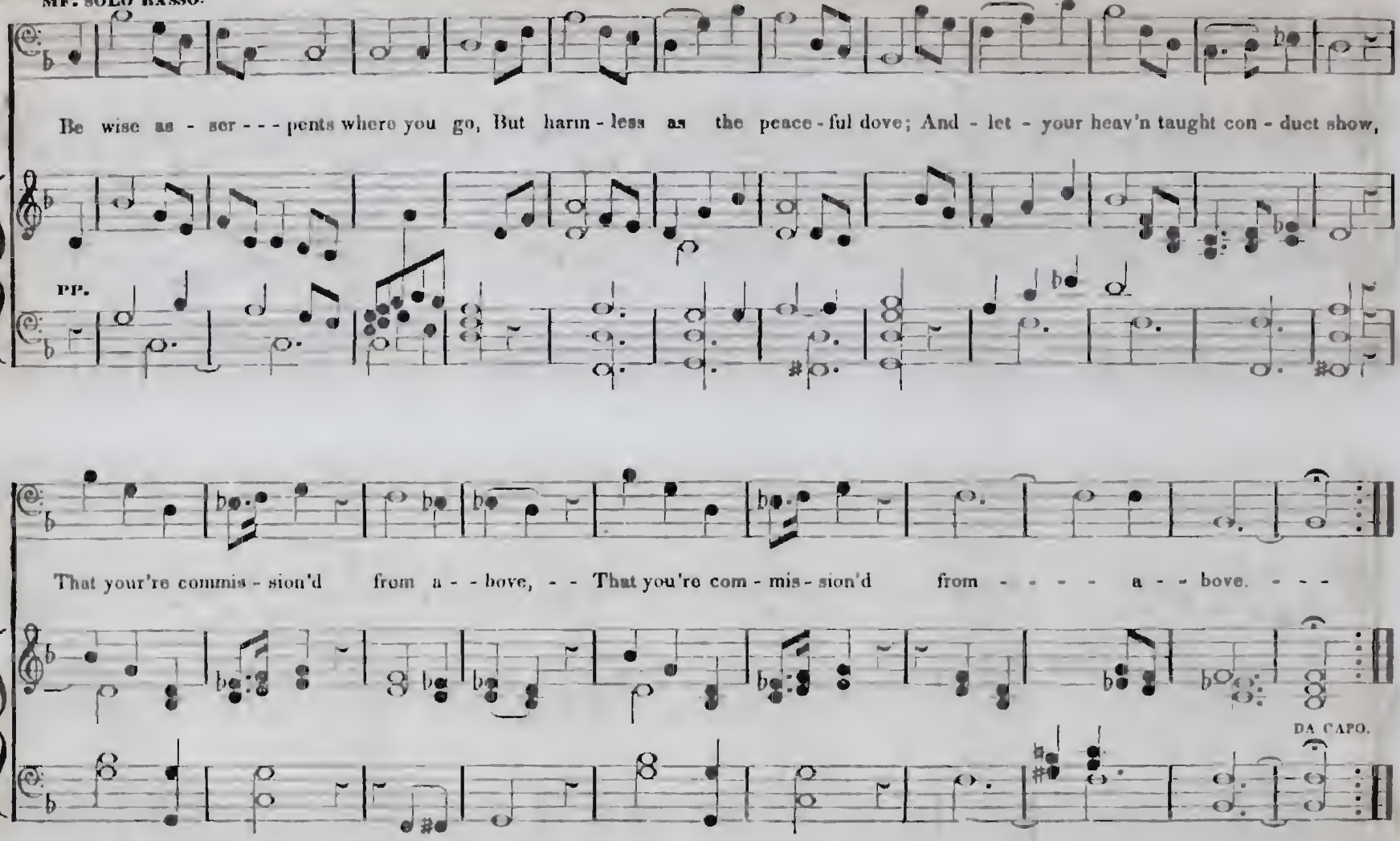

to - the - Lord and bless his name, From day to day his praise pro - claim, Who us has with sal - va - tion crown'd; To heathen lands his -
1st. Time. 2d. Time.
fame rehearse, His won - ders to the u - ni - verse; To hea - then lands his fame re - herse, His won - ders to the u - ni - verse.


MF.
P.
CRESC.
CRESC.
Go forth, ye her - ald's in - my name, Sweet - ly the gos - pel trump - et sound; The glo - rious Ju - bi - - lee pro - - claim,
UN POCO ALLEGRETTO.
MF.
P.
CRESC.
UNISON. CRESC.
P.
F
P.
Where'er the hu - man race is found, The glorious Ju - bilee pro - claim, The glorious Ju - bilee proclaim, Where'er the hu - man race is found.
F.

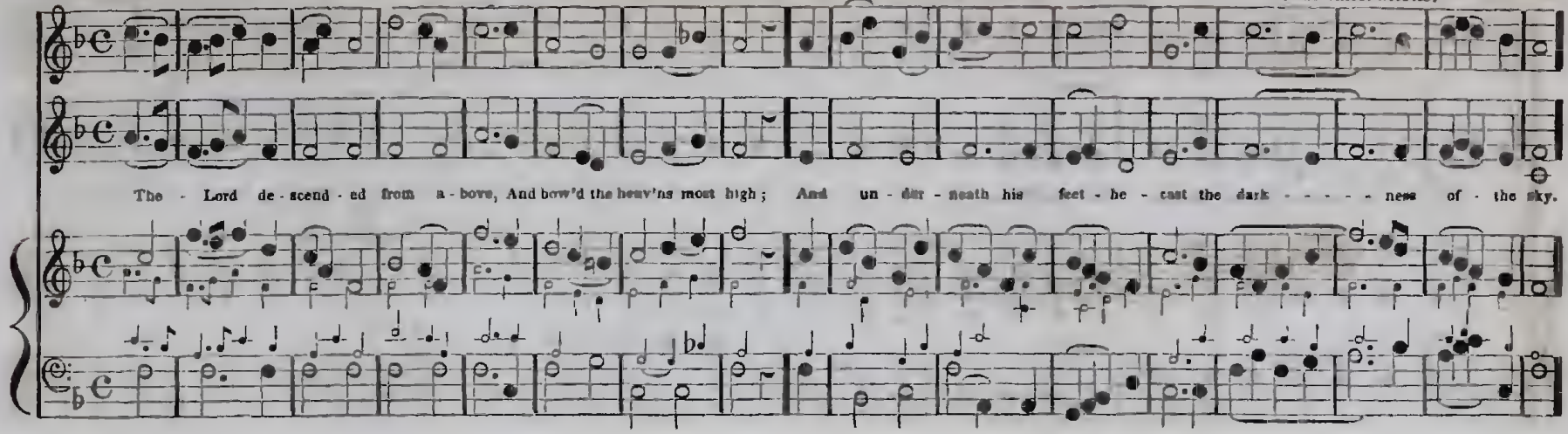

SOLO.
P.
MF.
The joy - ful news to all im - part, And teach them where sal - - va - tion lies; With care bind up the brok - en heart, And wipe the
SOLO. SEMPRE LEGATO.
ORGAN.
and wipe -
DECRESC.
MF.
DECRESC.
tears - - - - from weep - - - ing eyes, - - - and wipe - - - the tears - - - from weep - - - ing eyes, - - -
and wipe the tears from weeping eyes, - - - and wipe, and wipe the tears, the tears from &c.
DECRESC.

ANTHEM. Continued.

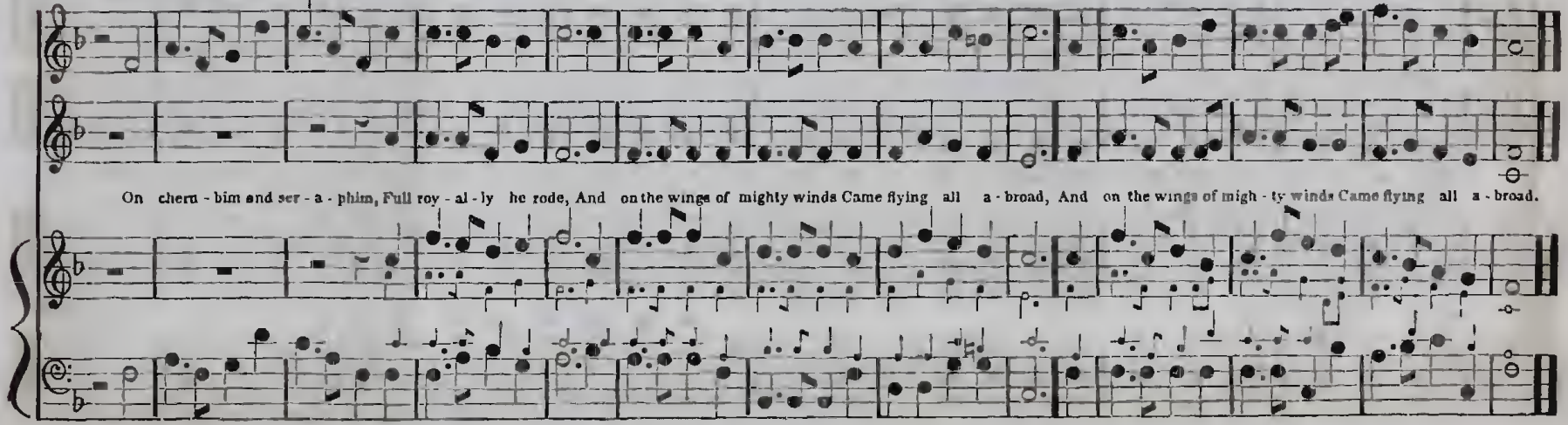
MF. SOLO BASSO.



ALLEGRO. **MAJESTY.** **C. M.** M # **Two Stanzas.** W. Billings. Hymn or Short Anthem. *With Alterations.*



SECOND STANZA.

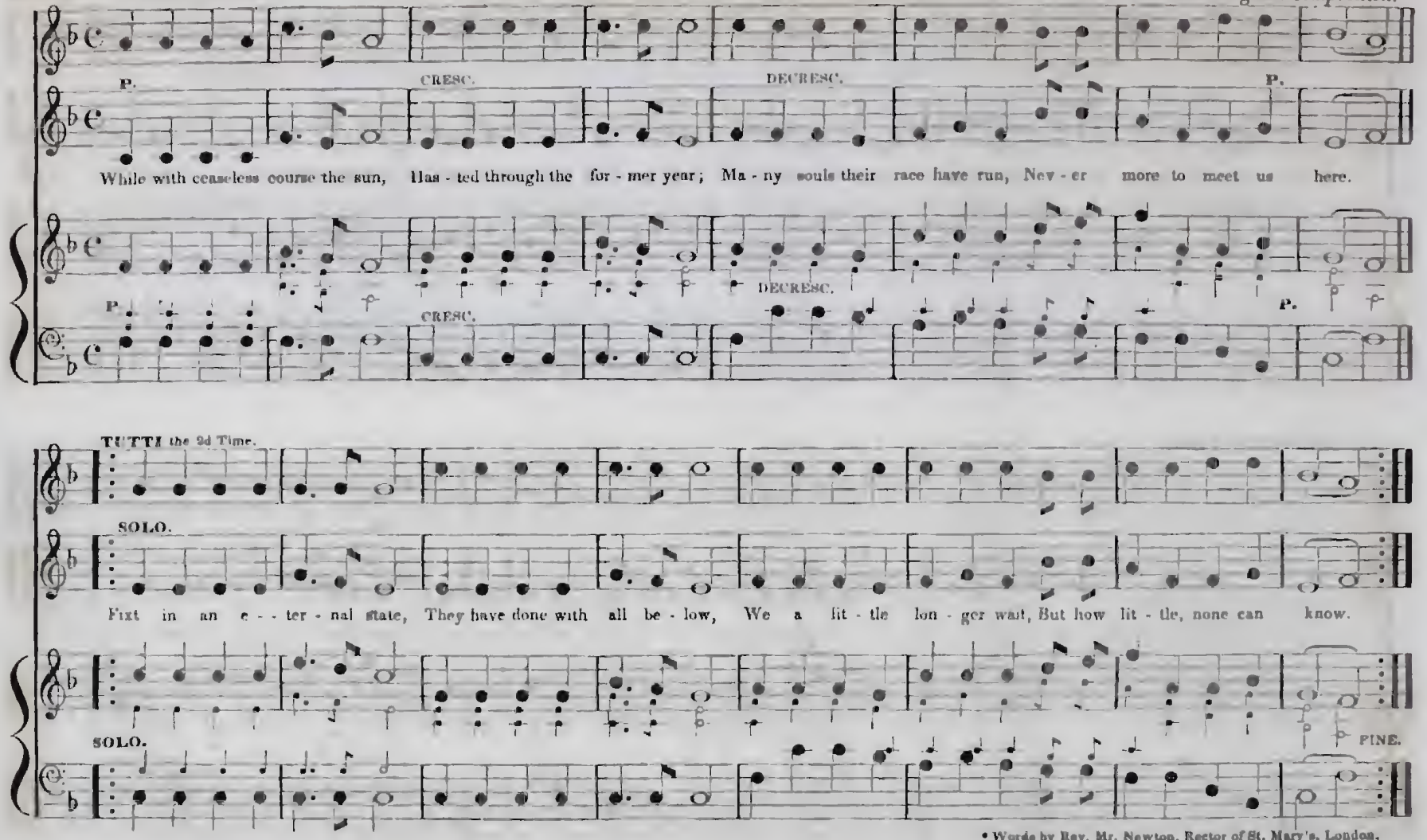


ALLEGRO MODERATO.

NEW YEAR'S ODE.*

Sevens, Eight Lines.

Music by S. Webbe.
The original composition.



* Words by Rev. Mr. Newton, Rector of St. Mary's, London.

2. As the winged arrow flies
Speedily the mark to find;
As the light'ning from the skies
Darts, and leaves no trace behind.
Swiftly thus our fleeting days
Bear us down life's rapid stream;
Upwards, Lord, our spirits raise,
All below is but a dream.

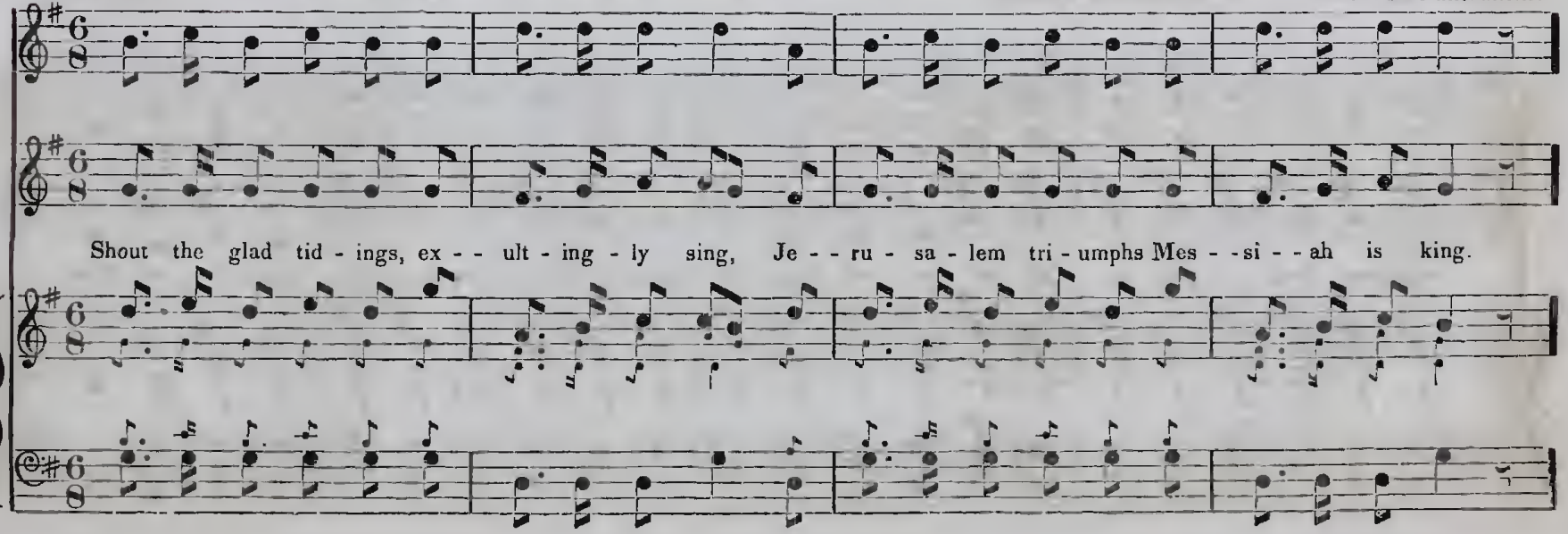
3. Thanks, for mercies past, receive,
Pardon of our sins renew;
Teach us henceforth how to live,
With eternity in view.
Bless thy word to young and old,
Fill us with a Savior's love;
And when life's short tale is told,
May we dwell with thee above.

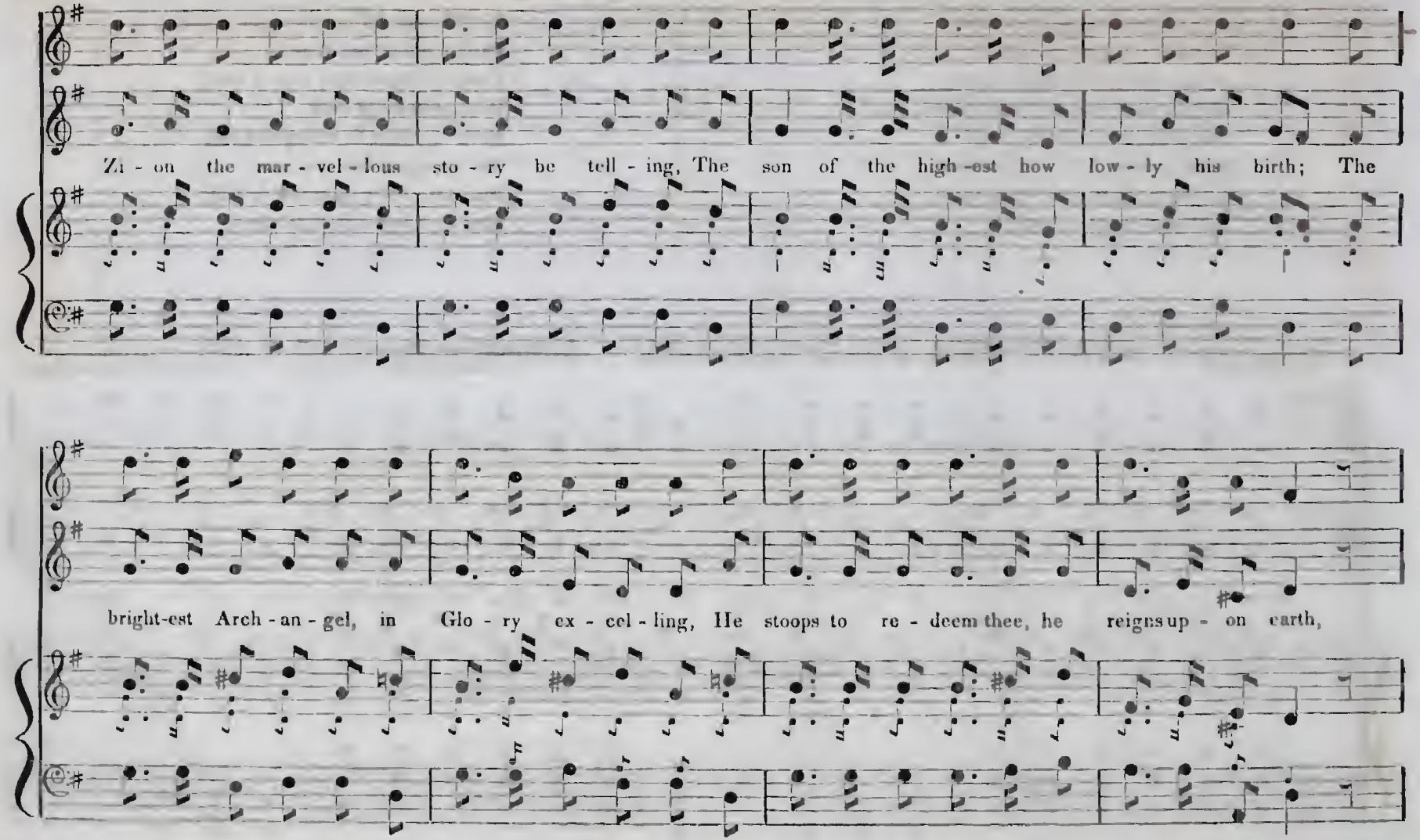
ALLEGRETTO MODERATO.

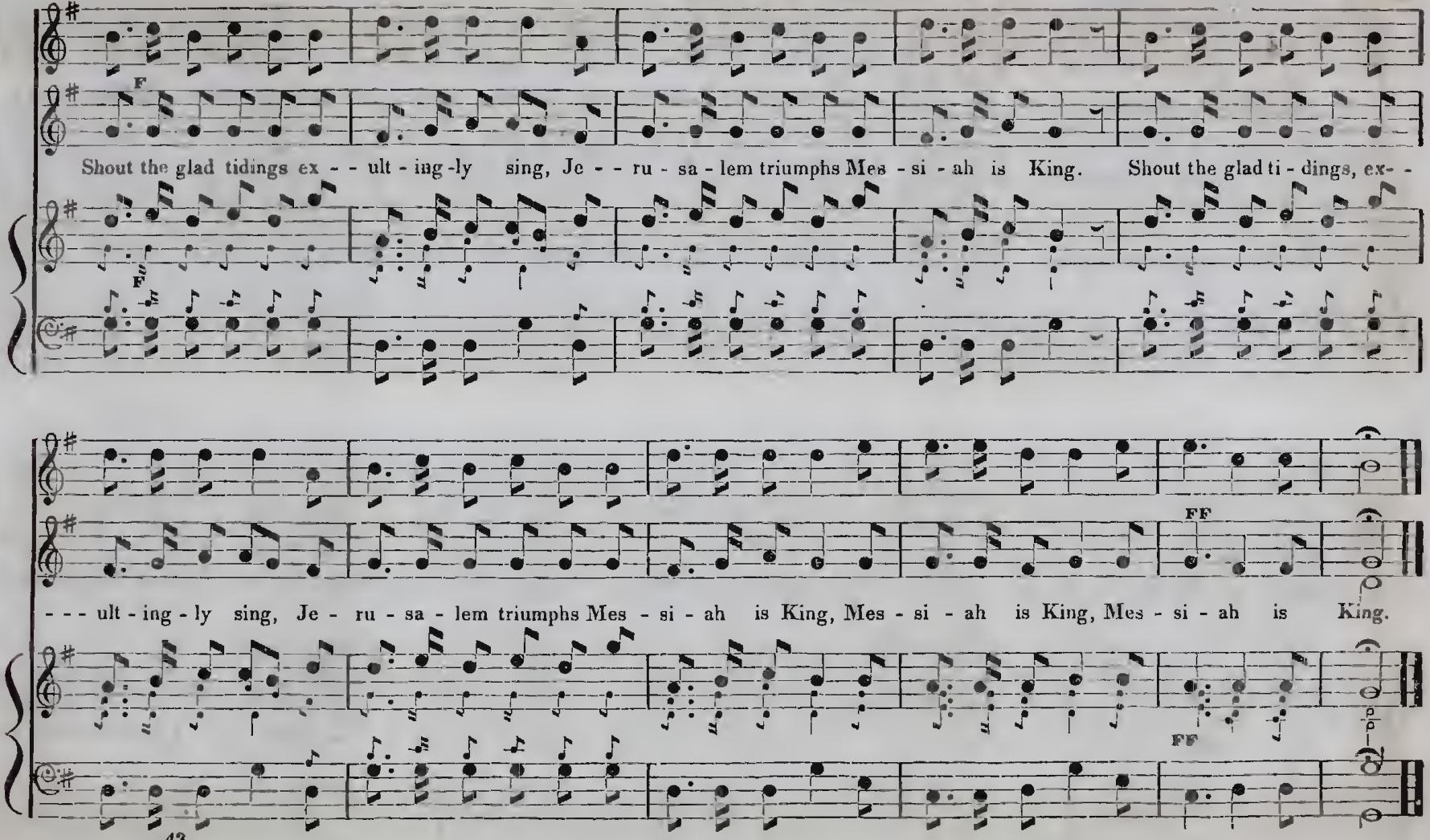
SHOUT THE GLAD TIDINGS.

Anthem or Hymn 10' & 11'
CHRISTMAS ANTHEM.

Avison.
With small alterations.




Zi - on the mar - vel - lous sto - ry be tell - ing, The son of the high -est how low - ly his birth; The
bright-est Arch - an - gel, in Glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on earth,

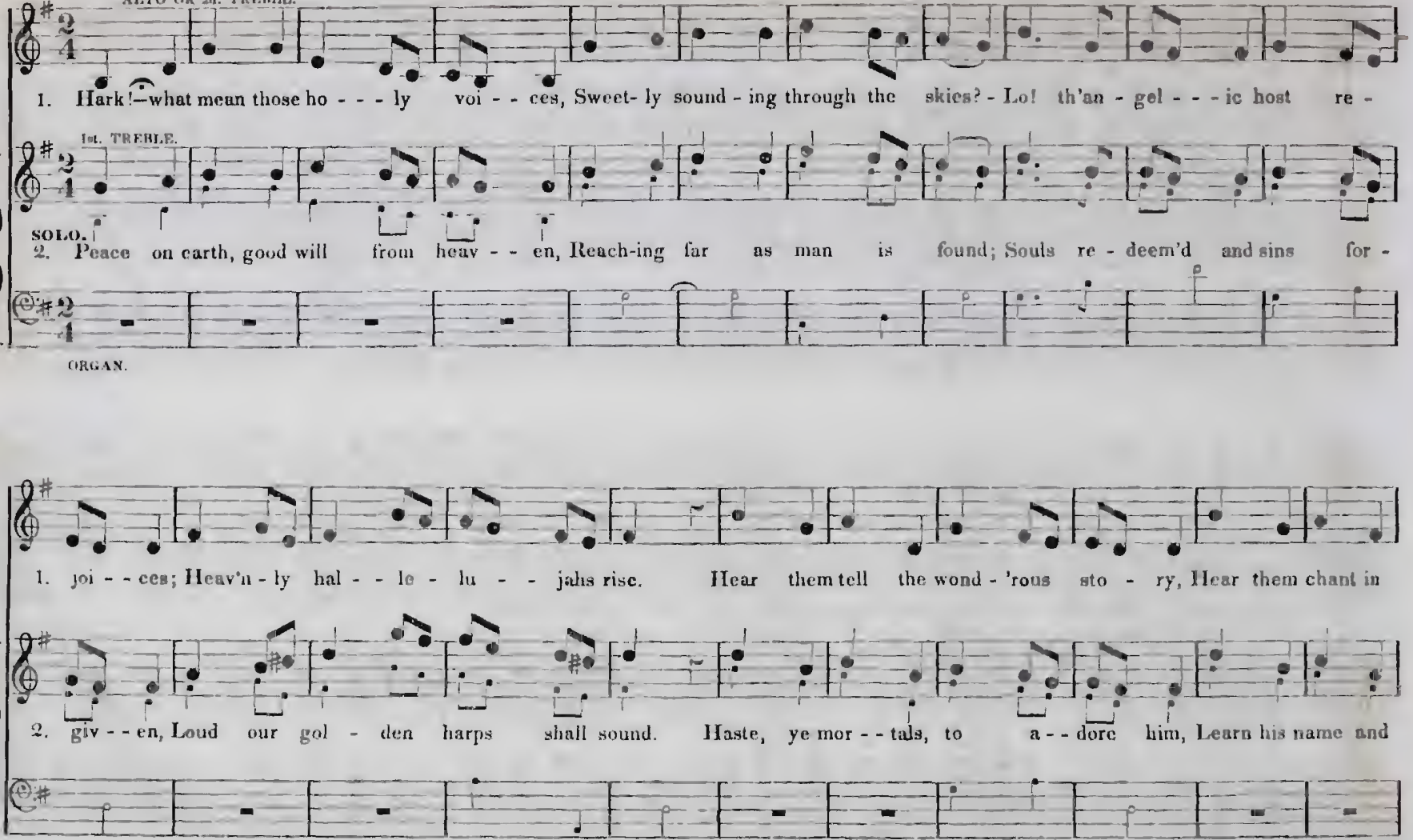

F
Shout the glad tidings ex - - ult - ing - ly sing, Je - - ru - sa - lem triumphs Mes - si - ah is King. Shout the glad ti - dings, ex- -
F
- - - ult - ing - ly sing, Je - ru - sa - lem triumphs Mes - si - ah is King, Mes - si - ah is King, Mes - si - ah is King.
FF
FF
pp

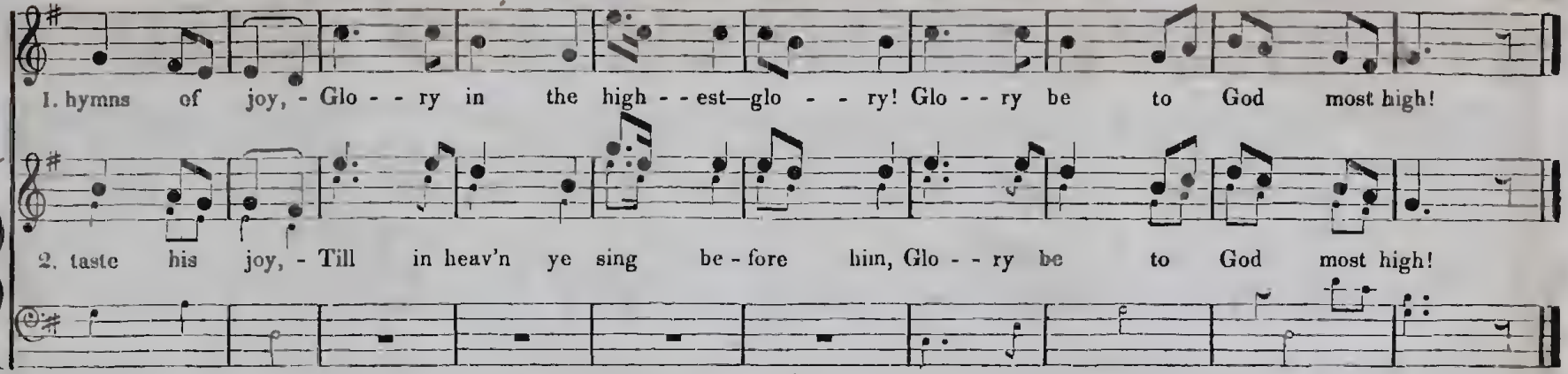
DUETTO ALLEGRETTO. ALTO OR 2d. TREBLE.

NEW HAMPSHIRE.

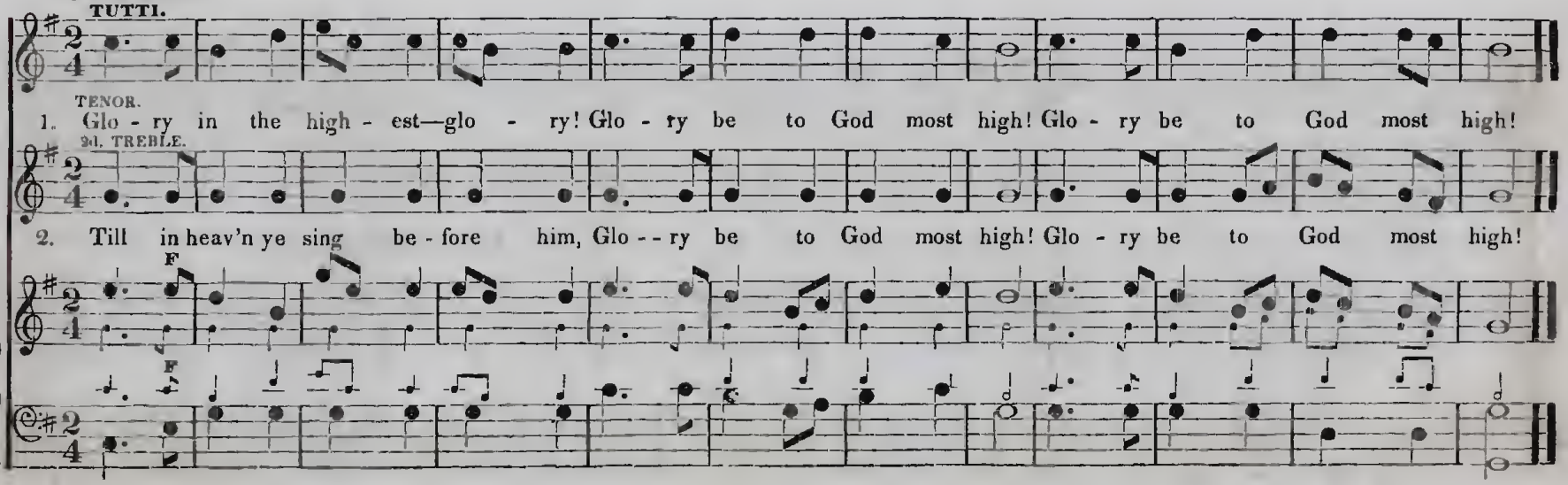
Hymn 8's. & 7's. or an Anthem

For Christmas Day.




1. hymns of joy, - Glo - - ry in the high - - est—glo - - ry! Glo - - ry be to God most high!
2. taste his joy, - Till in heav'n ye sing be - fore him, Glo - - ry be to God most high!

CHORUS.


TUTTI.
TENOR.
1. Glo - ry in the high - est—glo - ry! Glo - ry be to God most high! Glo - ry be to God most high!
2d. TREBLE.
2. Till in heav'n ye sing be - fore him, Glo - - ry be to God most high! Glo - ry be to God most high!
F
F

340 ANDANTE MAESTOSO. **DENMARK. L. M.** **A Hymn.** Dr. Madan.

For three or four voices.

TENORE principale.

2d. TENORE AD LIBITUM.

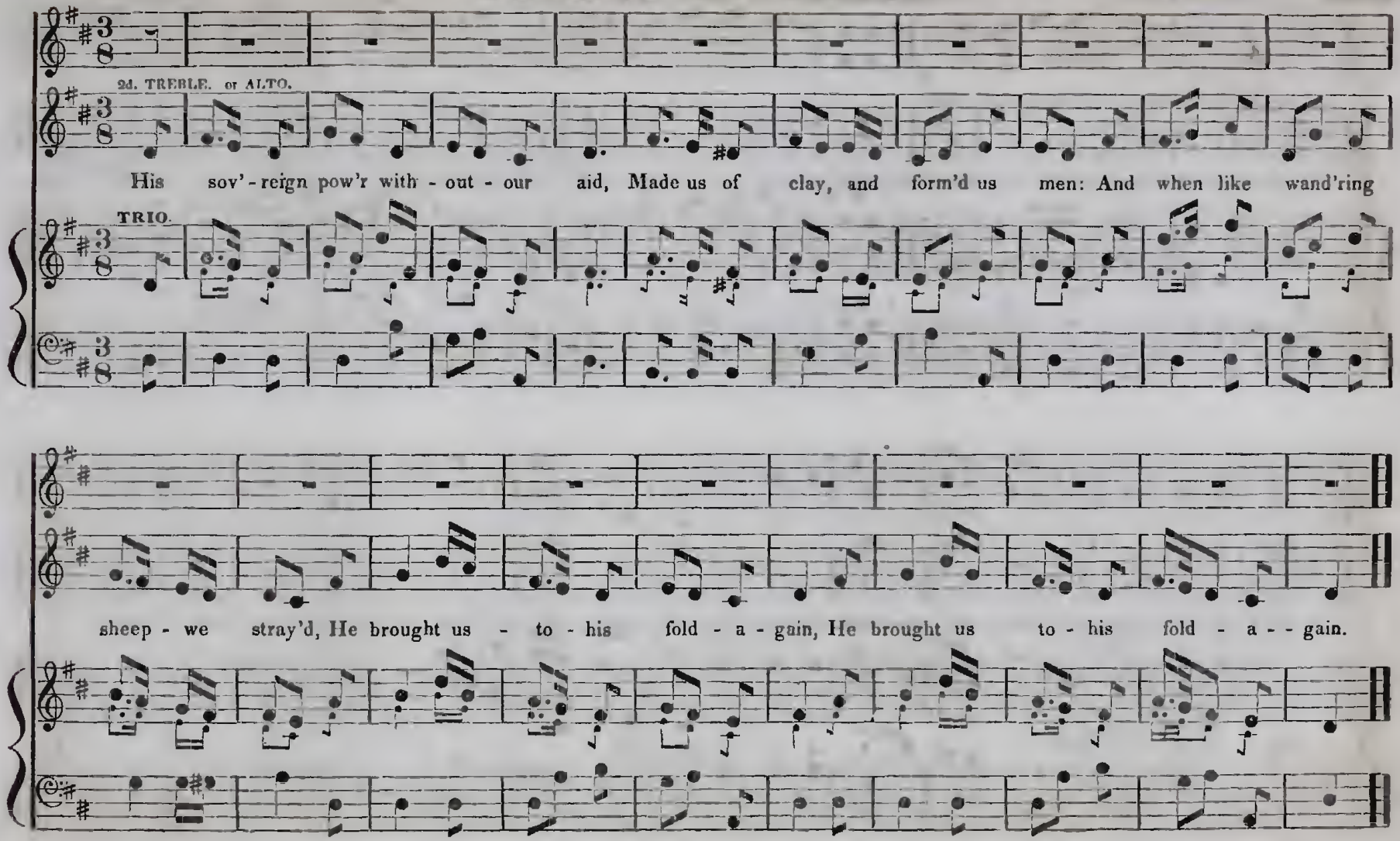
Be - - fore Je - - ho - vah's aw - - ful throne, Ye na - tions bow with - sa - cred - joy;

TREBLE.

V. S.

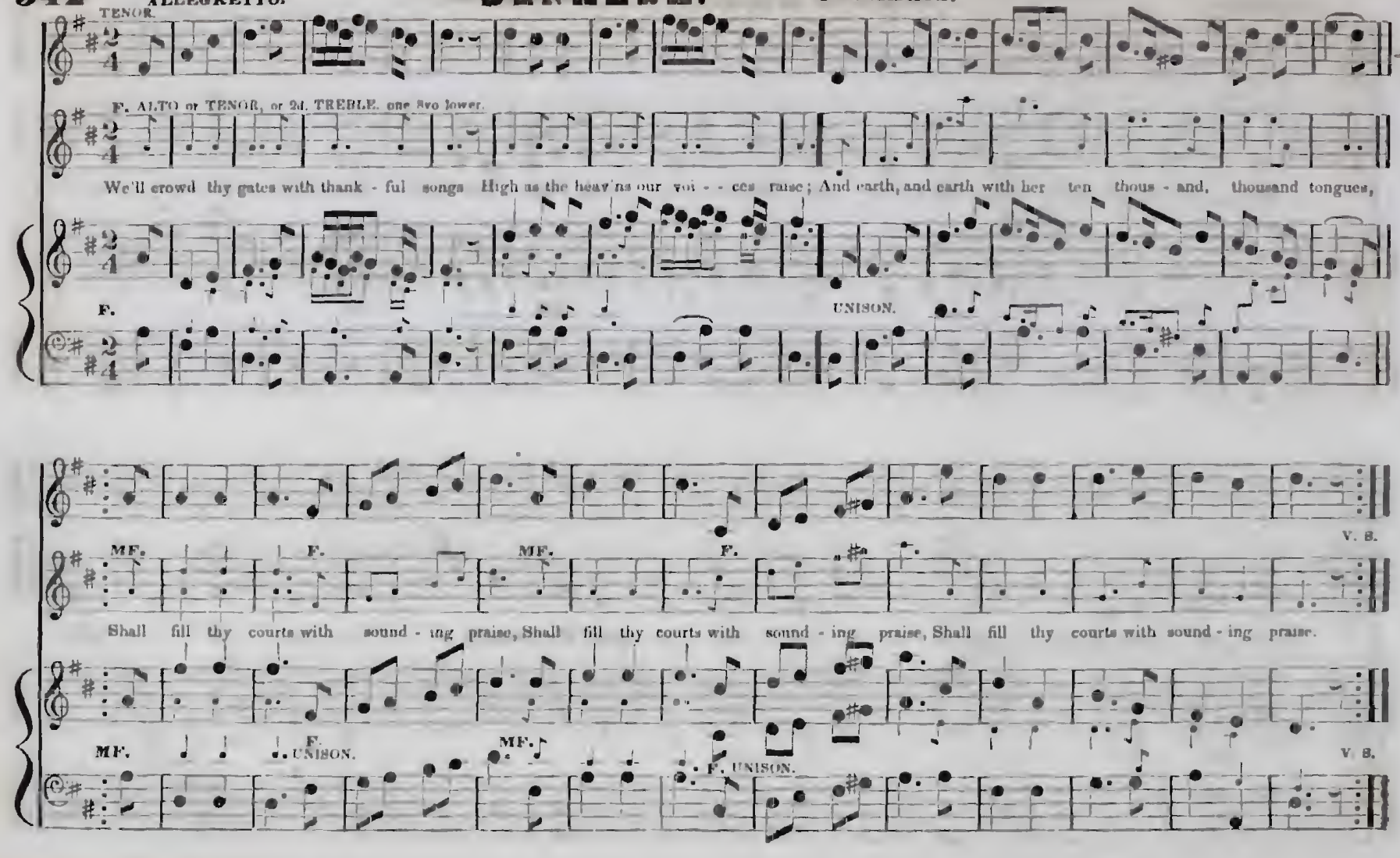
Know that the Lord is God a - - lone, He can cre - - ate, - and he de - stroy, He can cre - ate, - and he destroy.

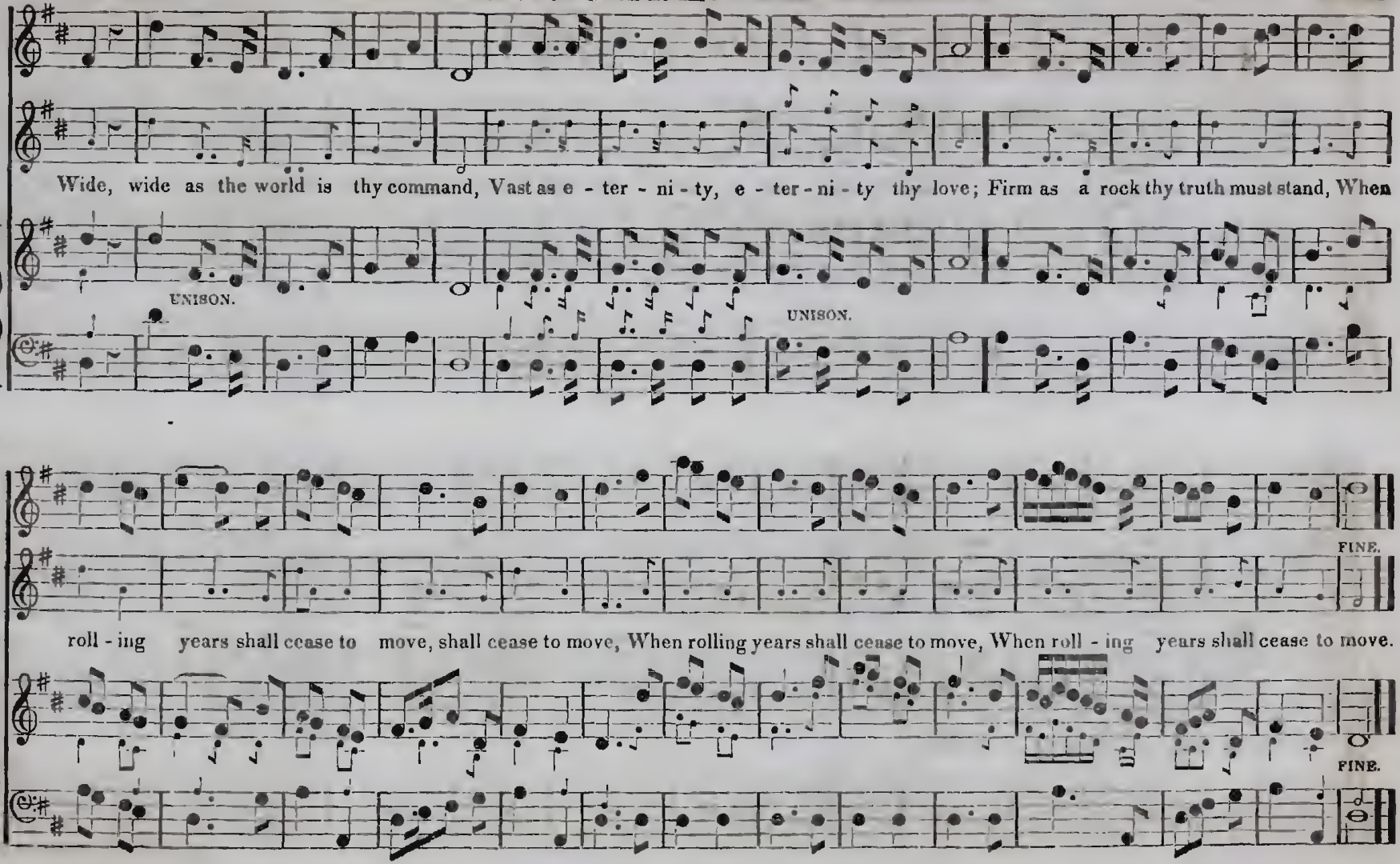
V. S.


2d. TREBLE. or ALTO.
His sov'-reign pow'r with-out-our aid, Made us of clay, and form'd us men: And when like wand'ring
TRIO.
sheep-we stray'd, He brought us - to-his fold-a-gain, He brought us to-his fold-a--gain.

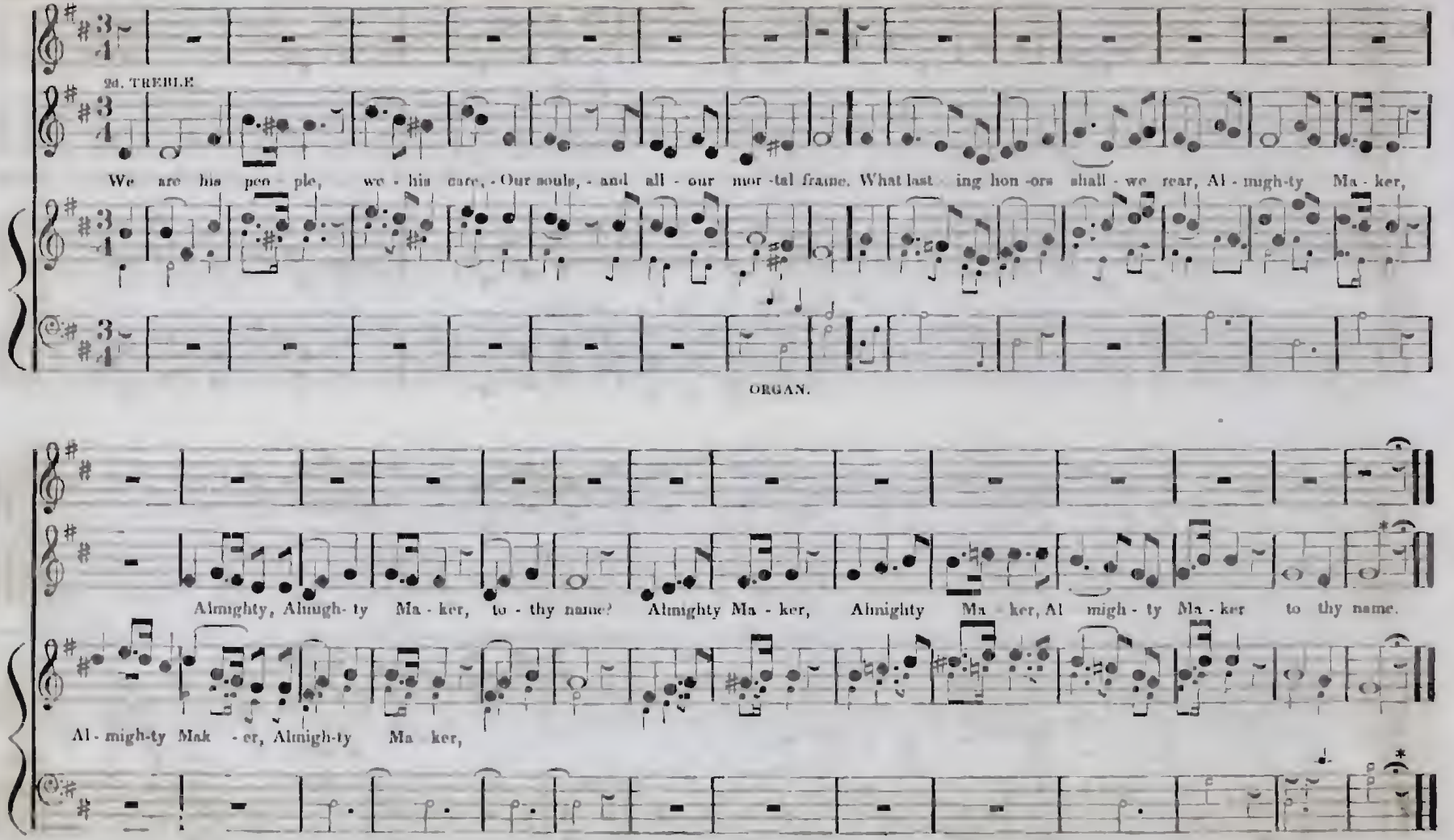
ALLEGRETTO.

DENMARK. Continued.



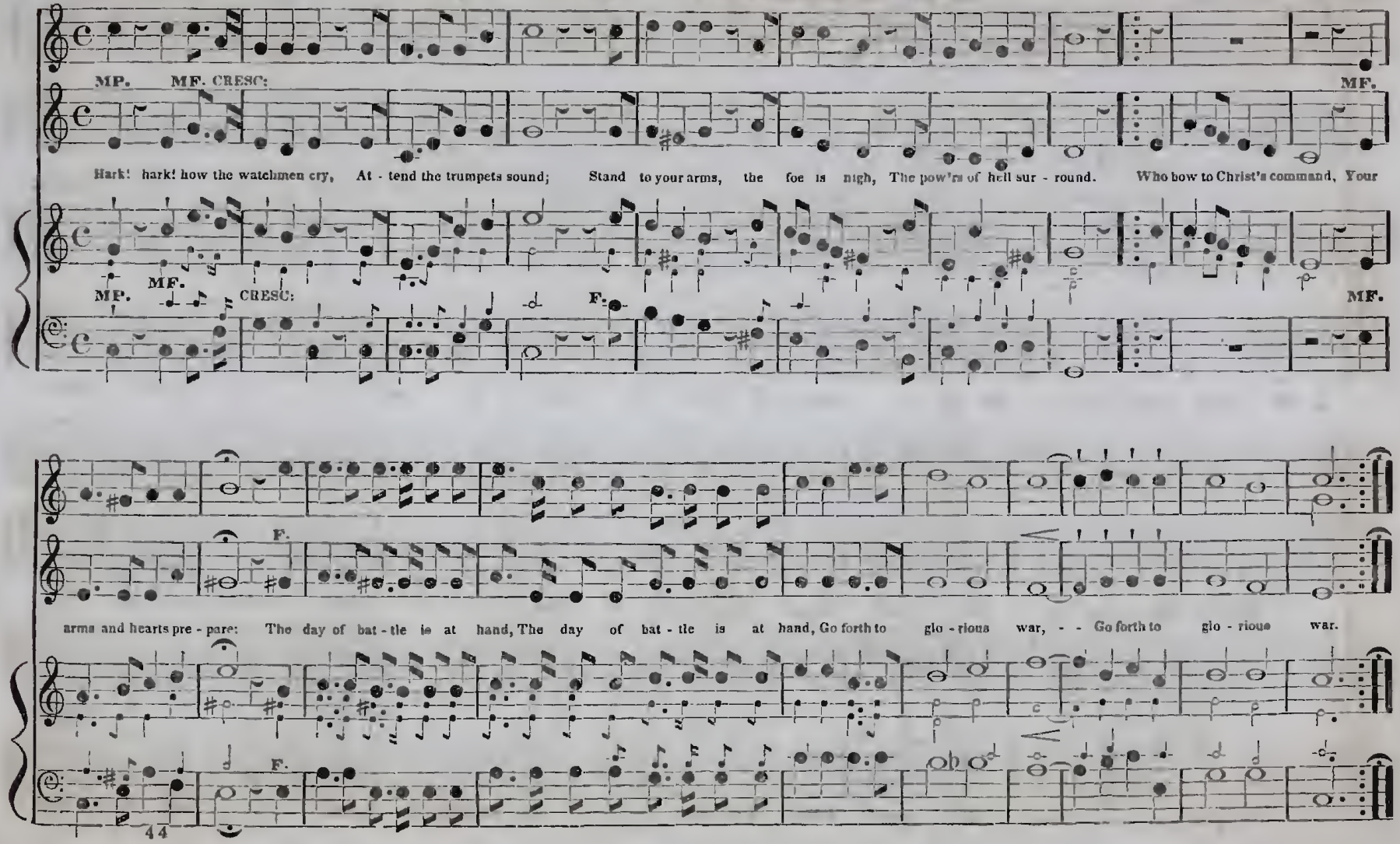

Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When
UNISON.
UNISON.
FINE.
roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.
FINE.

Addition to DENMARK. Third Stanza.



* page: 342; We'll crowd thy gate.

HARK! HOW THE WATCHMEN CRY.

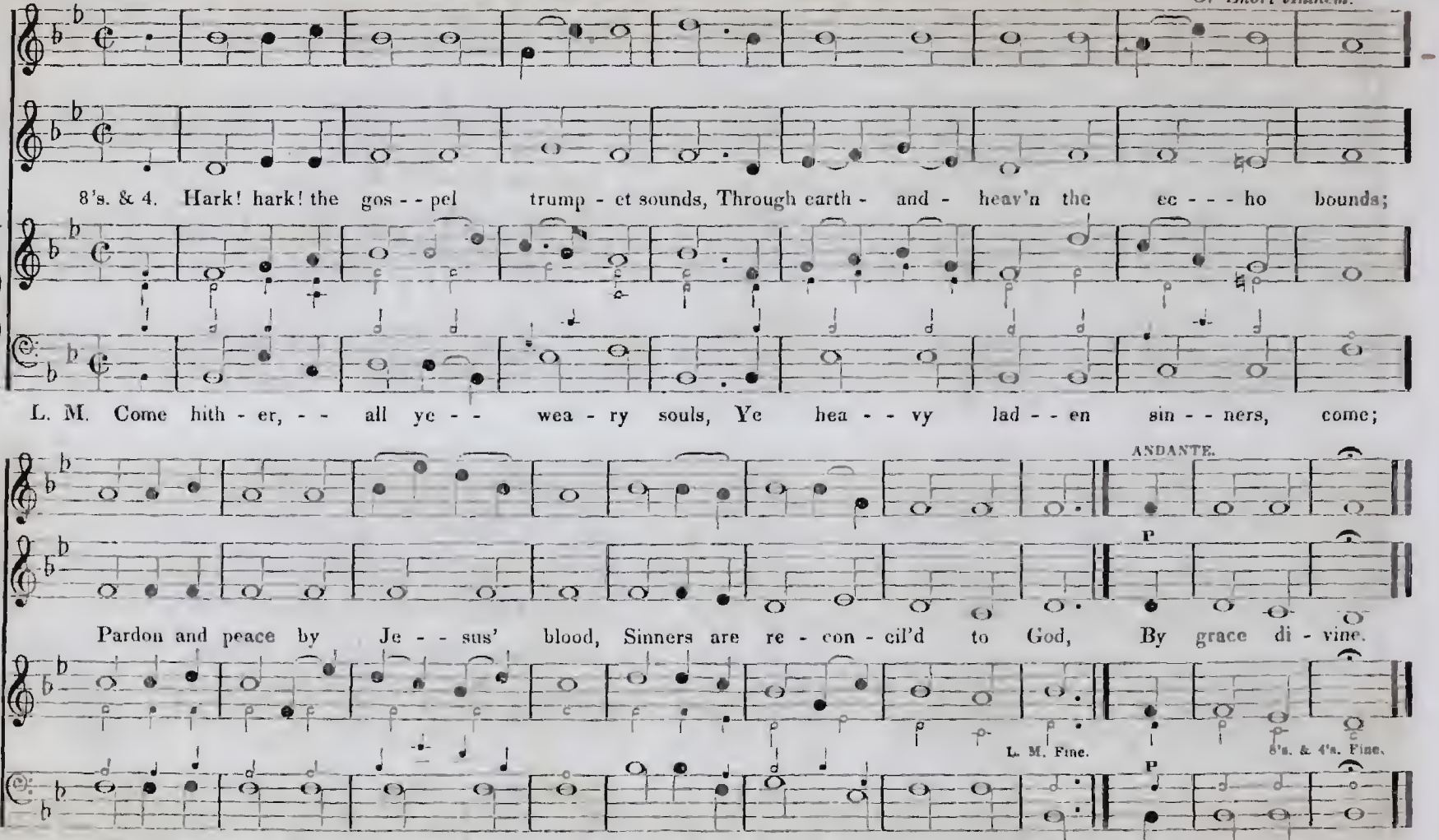


ALLEGRO.

DOOMSDAY.

8's. & 4. or L. M. M #

Hymn,
Or Short Anthem.

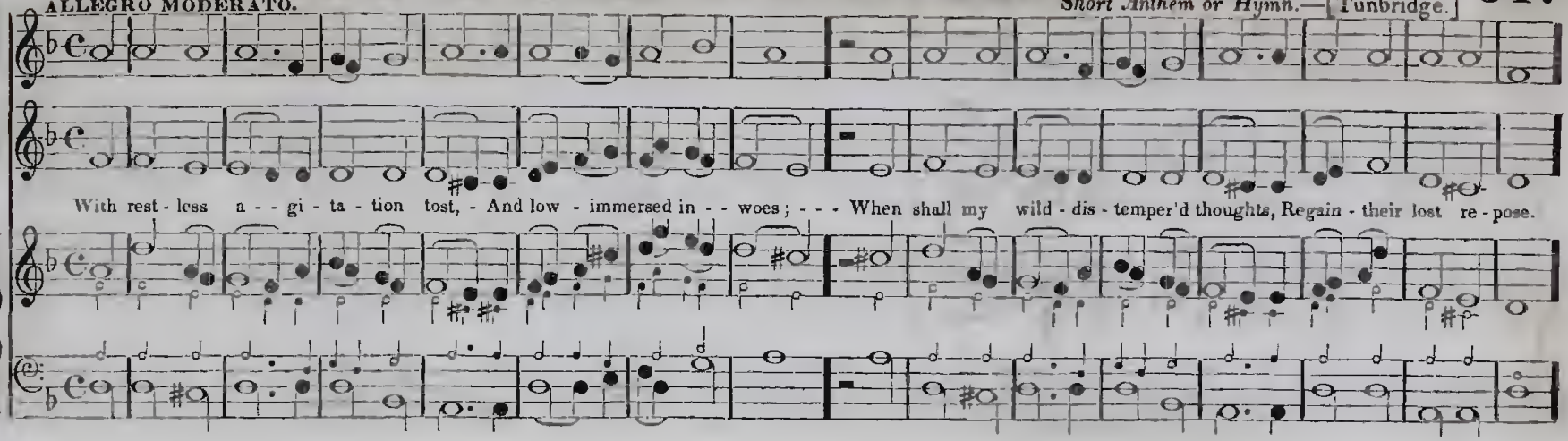


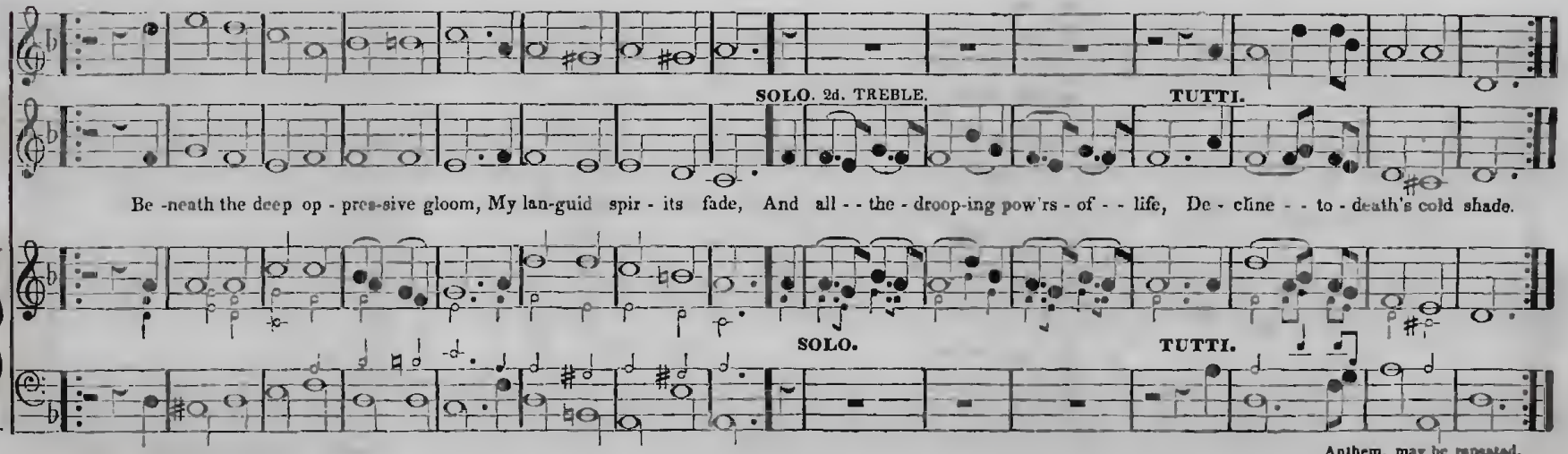
WITH RESTLESS AGITATION. C. M. Two Stanzas.

Kimball.

Short Anthem or Hymn.—[Tunbridge.]

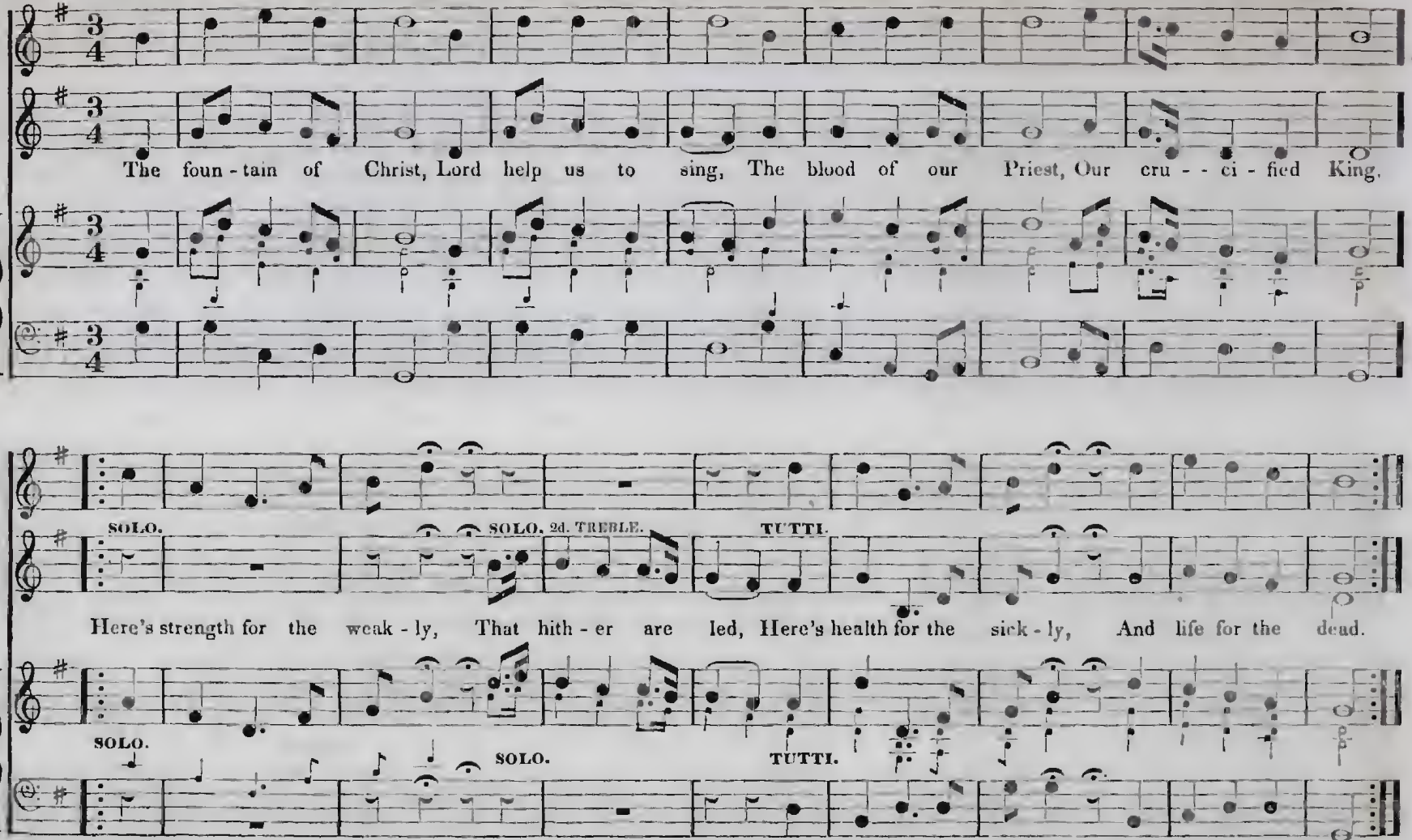
ALLEGRO MODERATO.



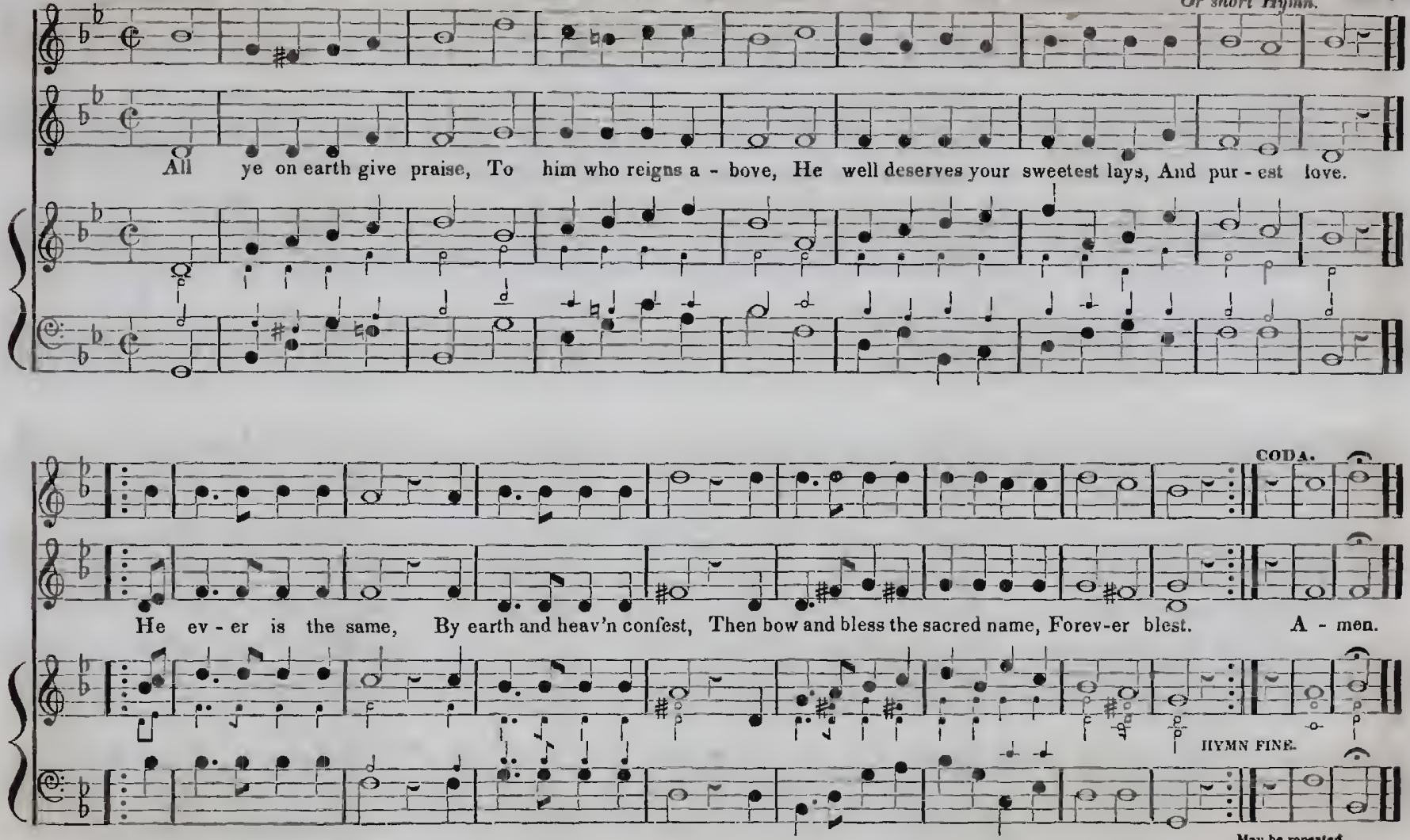


Anthem, may be repeated.

UN POCO ALLEGRETTO. **PEARL STREET.** 5's. & 6's. M # *Hymn or Short Anthem.*

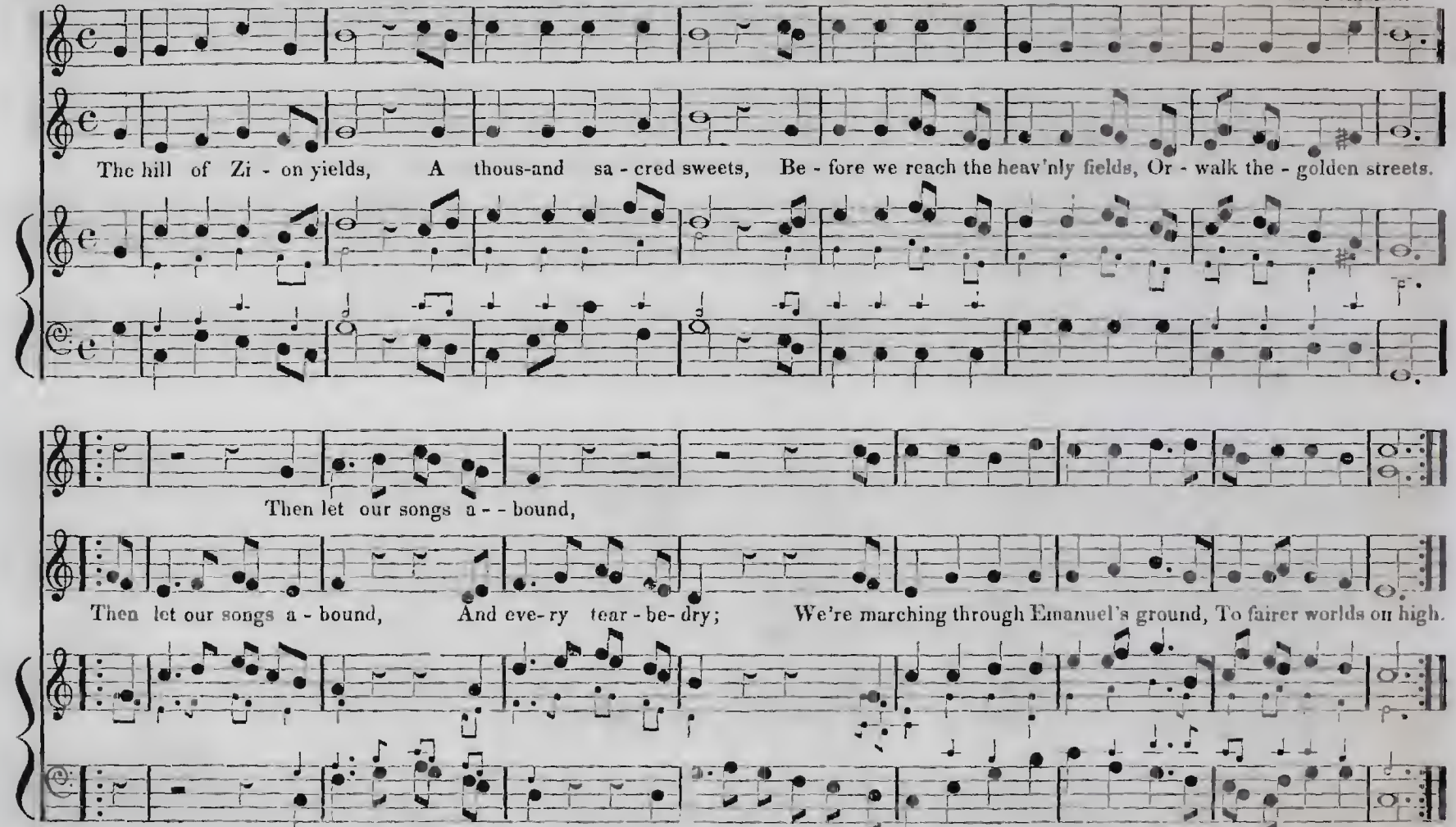


Anthem. The second part may be repeated.



May be repeated.

ALLEGRO. **THE HILL OF ZION YIELDS.** **S. M.** **Two Stanzas.** M # A. Hymn. *Or short Anthem.*



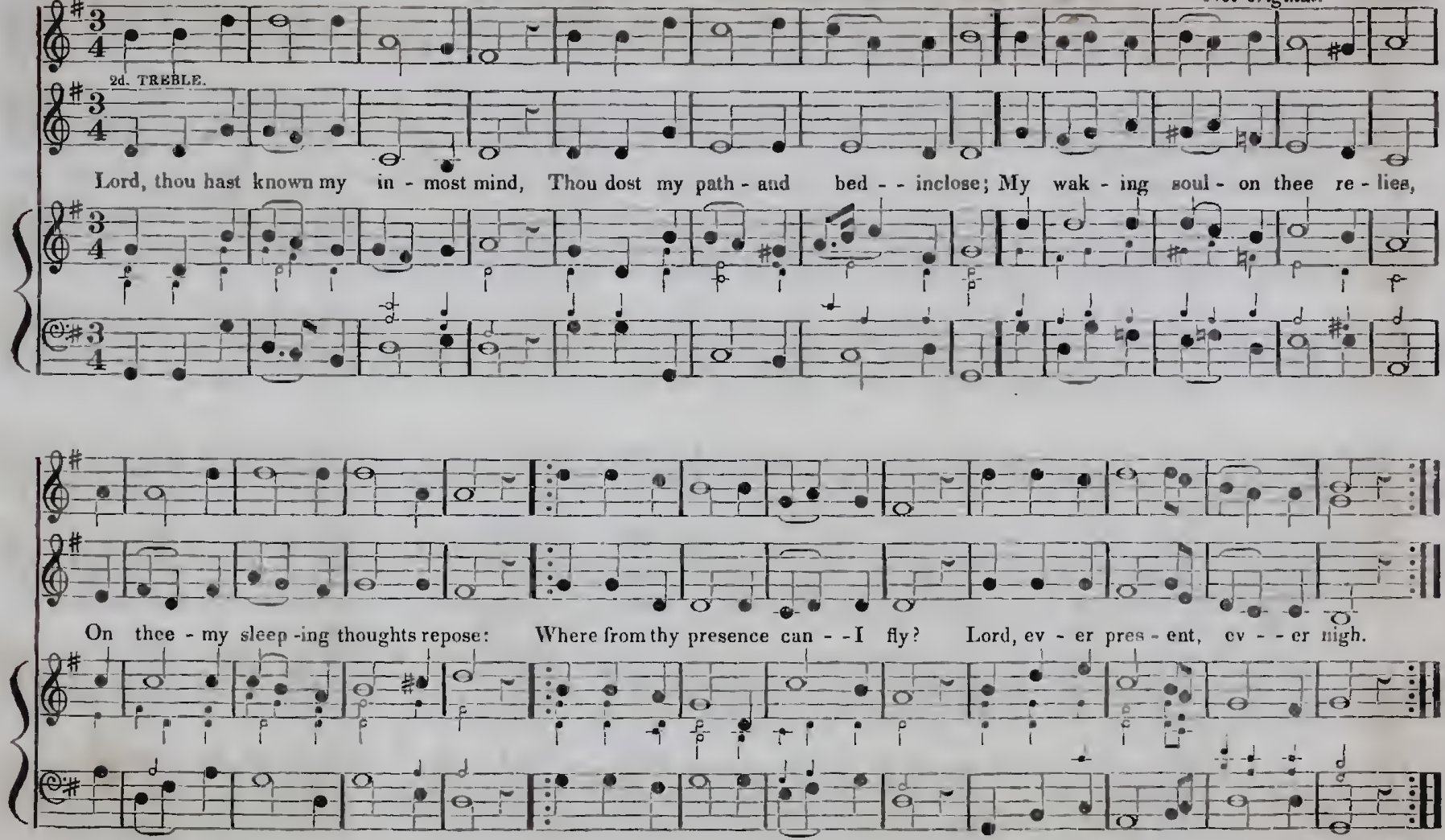
If used as an Anthem, the second part may be repeated.

ANDANTE.

SALISBURY. L. M.

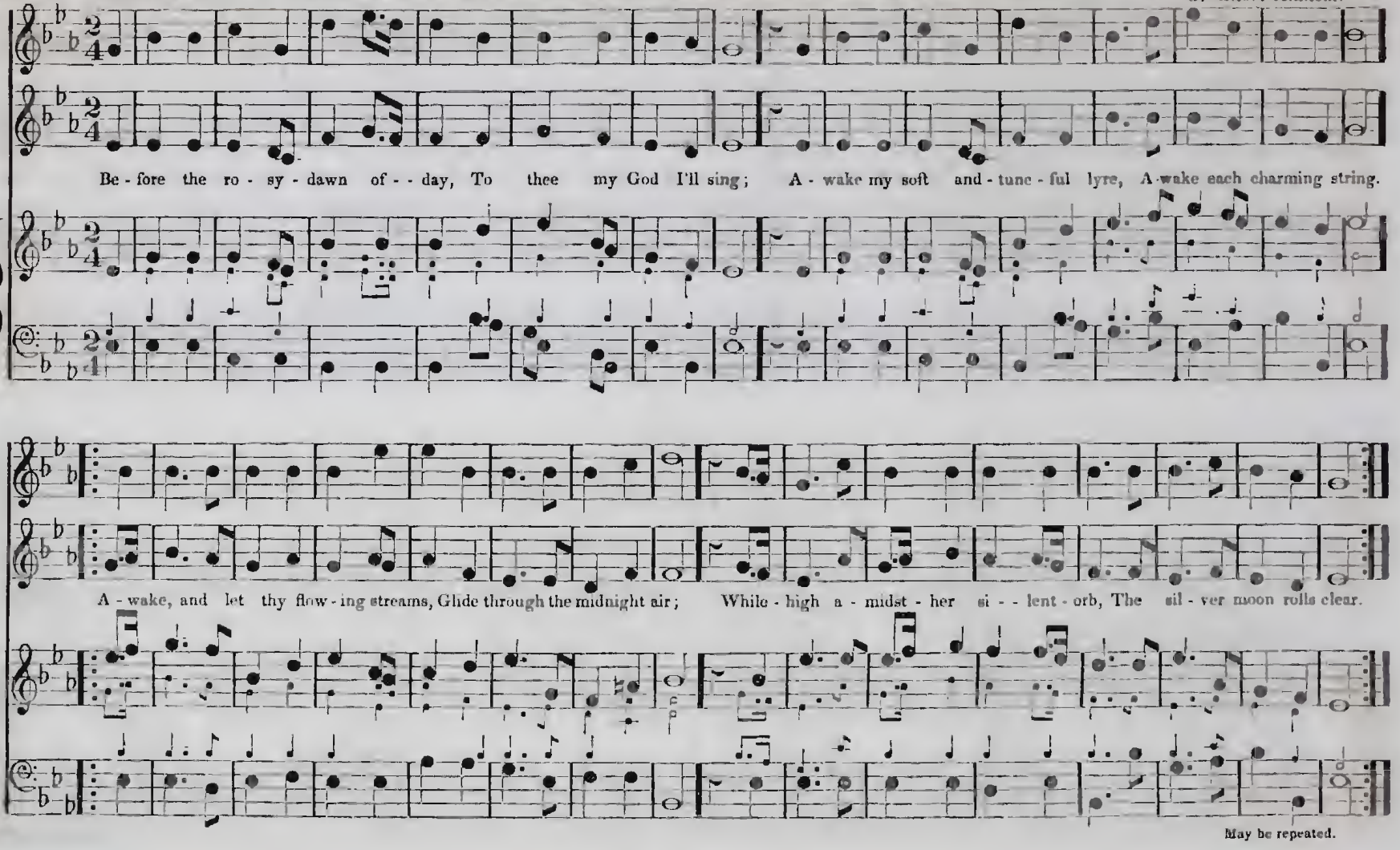
M #

I. Haydn.
Not original.



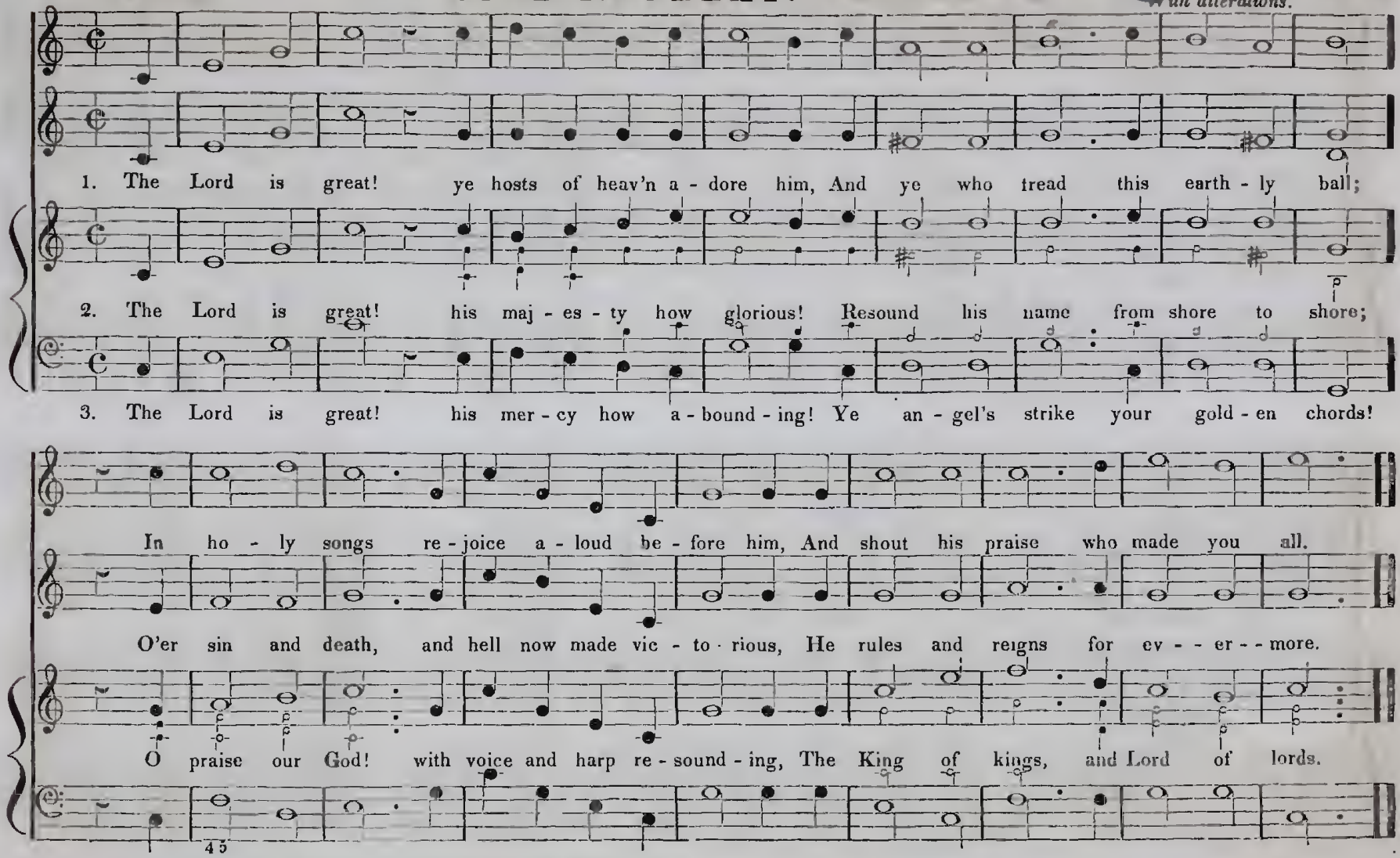
May be repeated.

352 ALLEGRO MODERATO. **BEFORE THE ROSY DAWN OF DAY.** C. M. M # Hymn. *Or Short Anthem.*



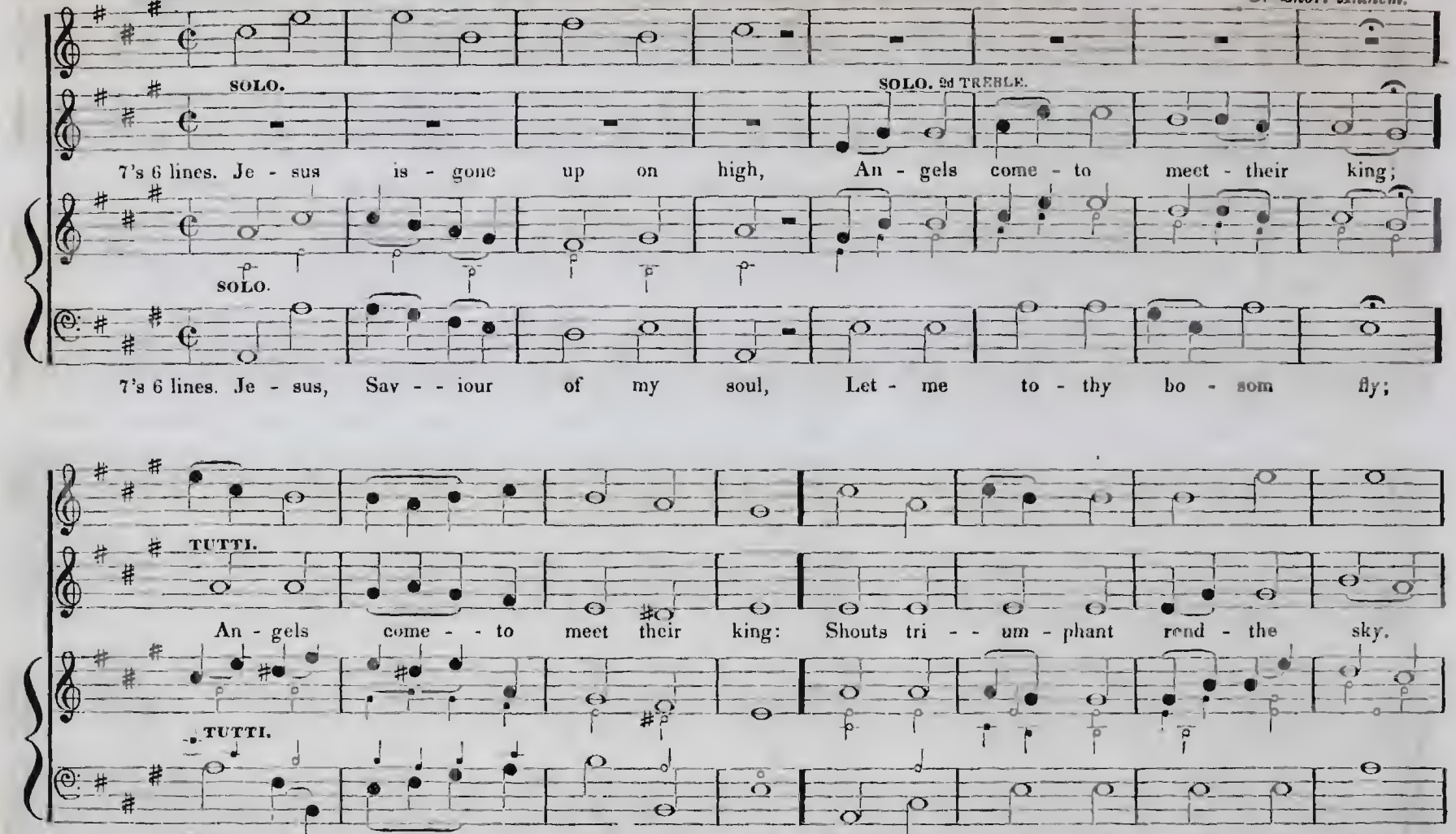
May be repeated.

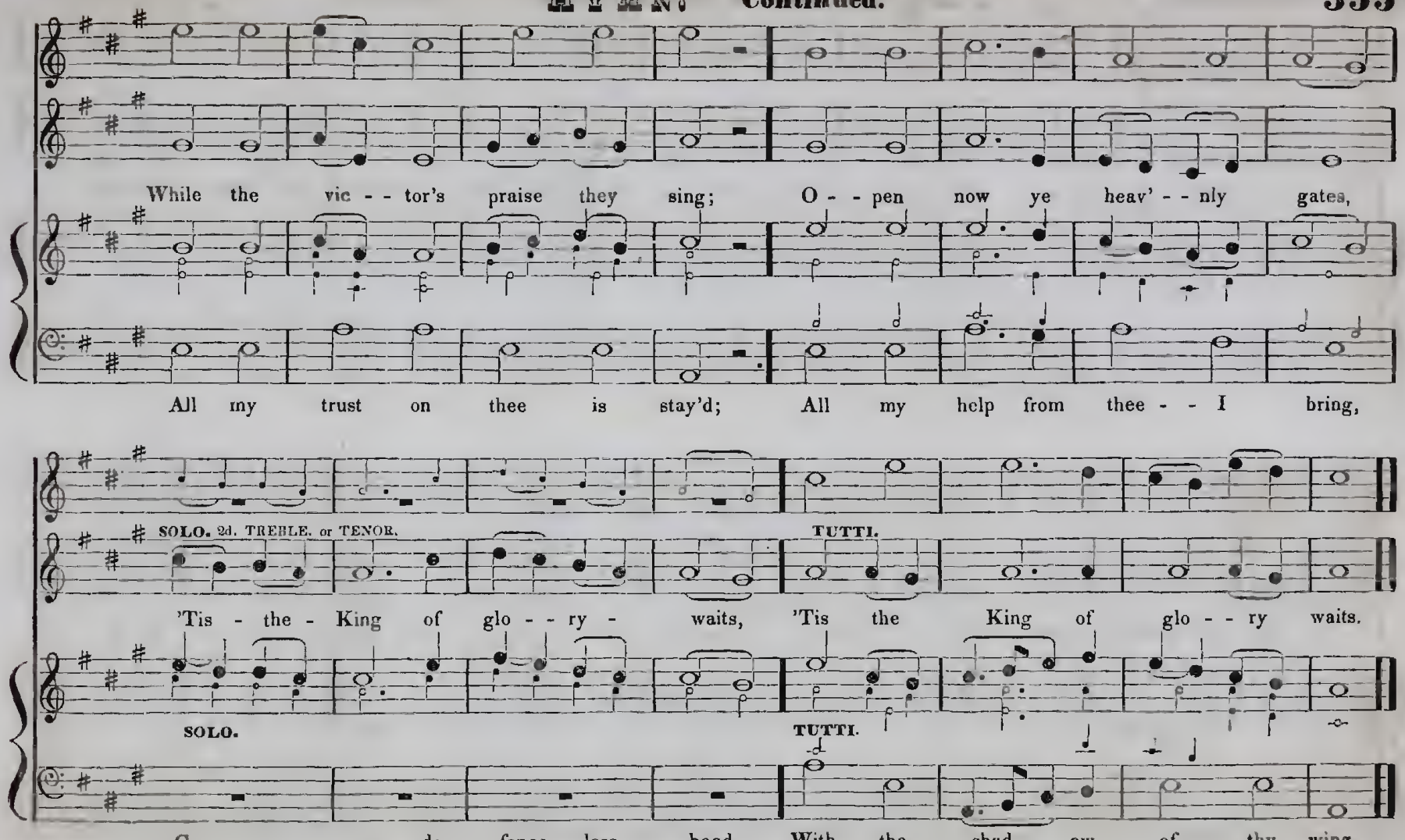
MAESTOSO. **THE LORD IS GREAT.** **P. M.** M # A German Hymn. *With alterations.* **353**



354 ALLEGRO. **GETHSEMANE.** **7's. 8 lines, or 7's. 6 lines.** M #

Hymn.
Or Short Anthem.

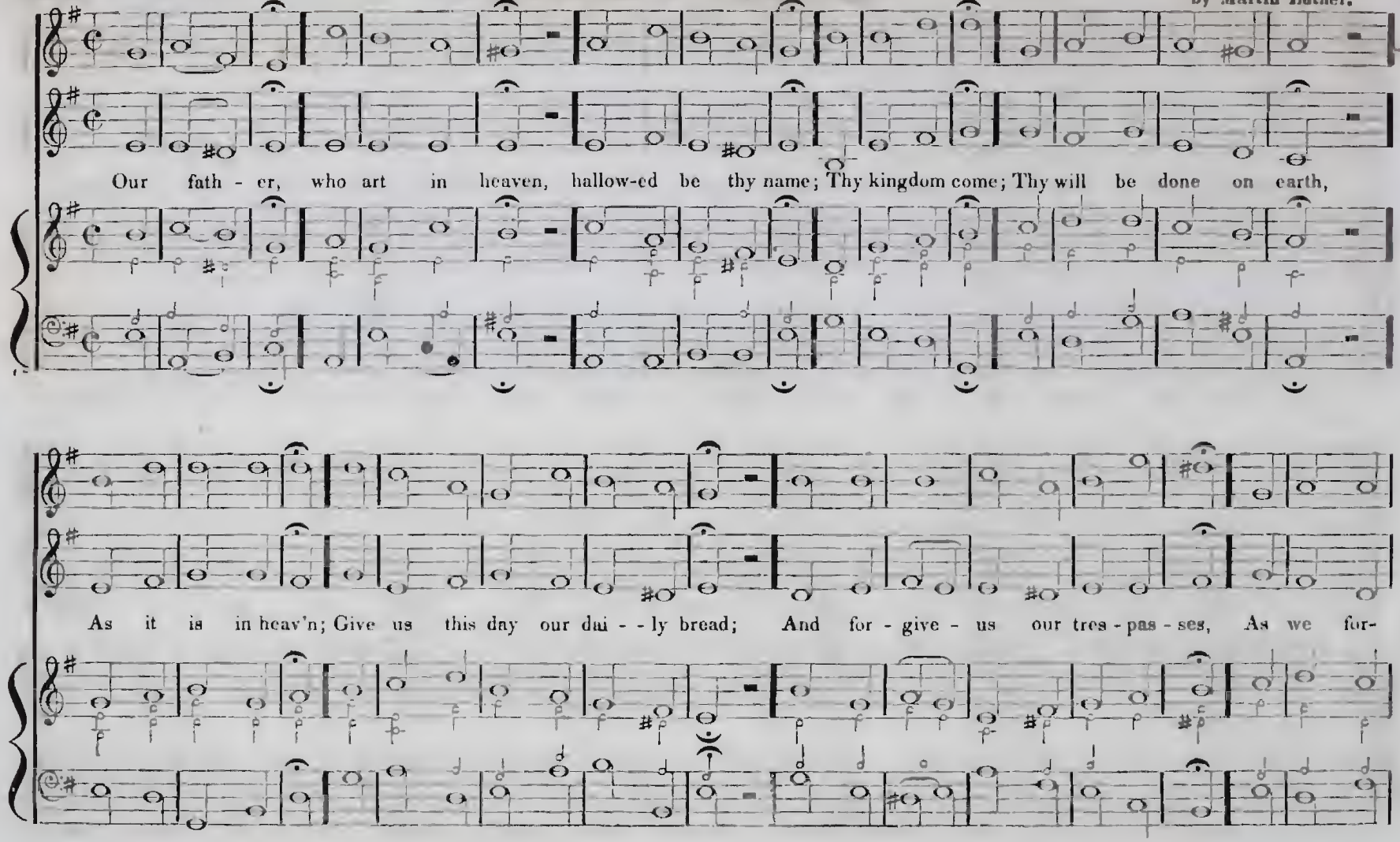


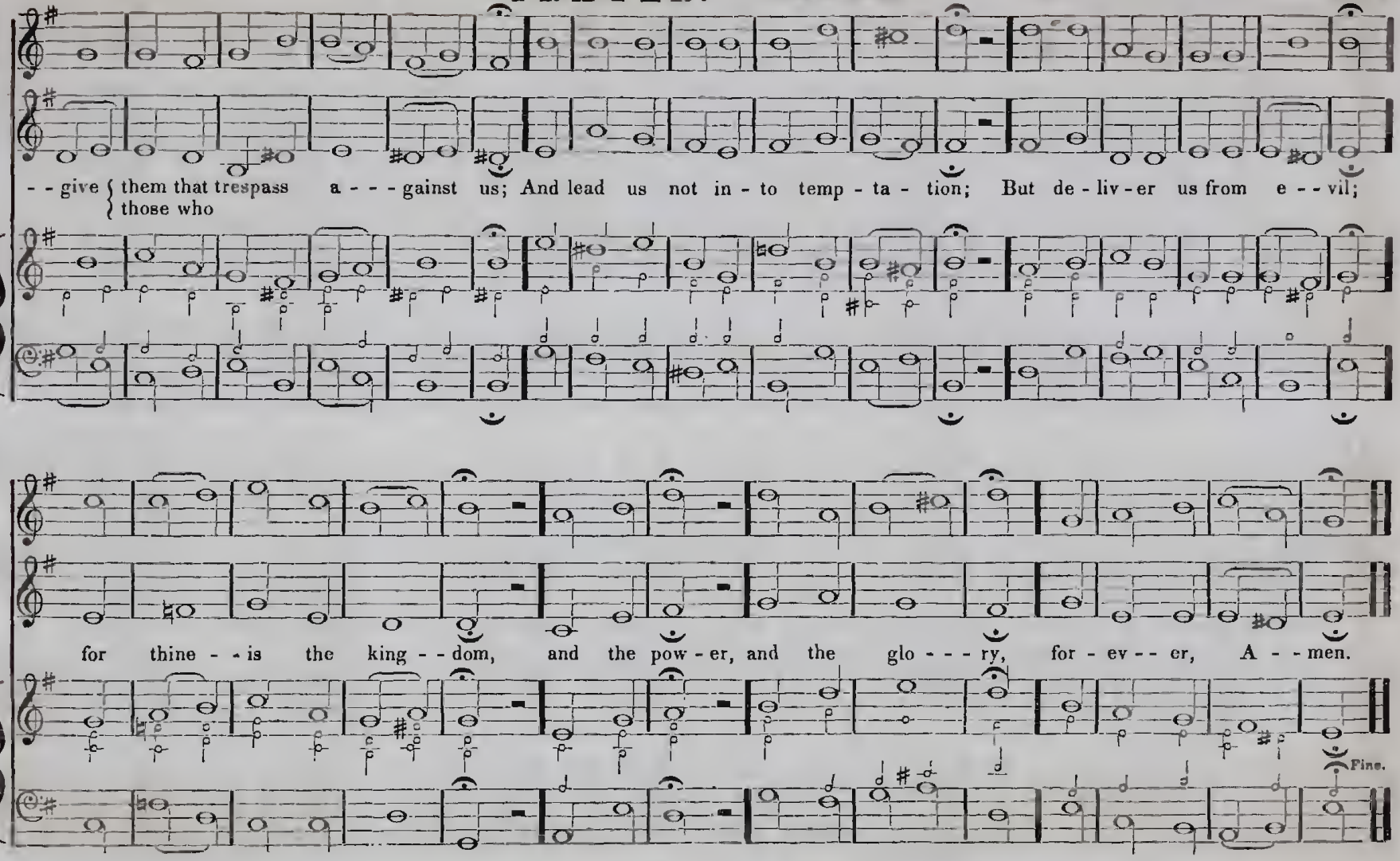

While the vic - - tor's praise they sing; O - - pen now ye heav' - - nly gates,
All my trust on thee is stay'd; All my help from thee - - I bring,
SOLO. 2d. TREBLE. or TENOR.
TUTTI.
'Tis - the - King of glo - - ry - waits, 'Tis the King of glo - - ry waits.
SOLO.
TUTTI.
Cov - - er my de - - fence - less head, With the - shad - - ow of thy wing.

THE LORD'S PRAYER.

With Alterations.

A celebrated composition, by Martin Luther.



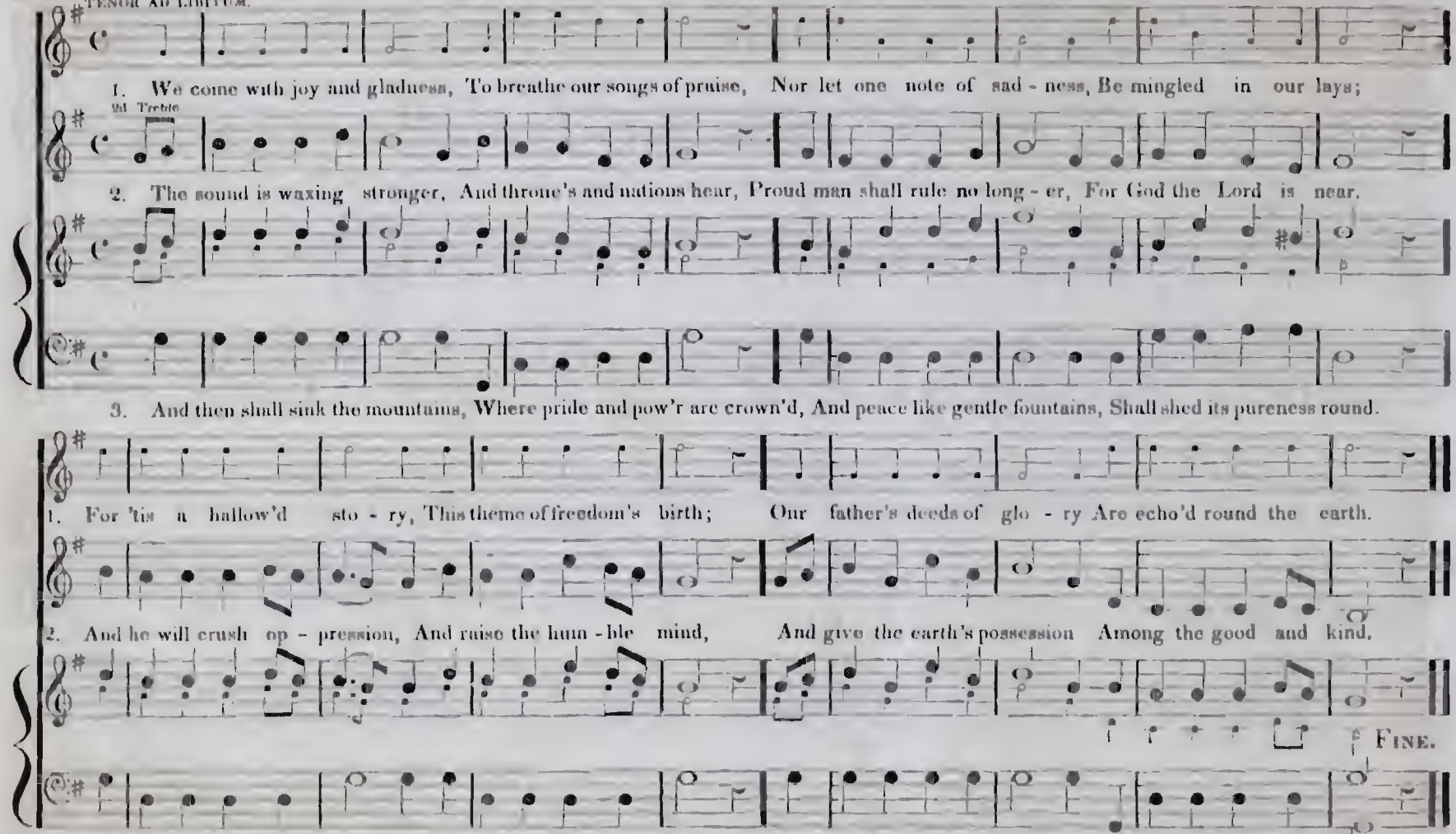

- - give { them that trespass a - - - gainst us; And lead us not in - to temp - ta - tion; But de - liv - er us from e - - vil;
those who
for thine - - is the king - - dom, and the pow - er, and the glo - - - ry, for - ev - - er, A - - men.
Fine.

ALLEGRO MODERATO.

TENOR AD LIBITUM.

NATIONAL HYMN. 7's, 8's & 6's.

Or Duett for Two Trebles.



INDEX OF THE TUNES.

Abednego, An. or L. M. 8l. 328
Abridge, Hy. C. M. 138
Addison, Hy. C. M. 100
Africa, Hy. C. M. 143
Aisereth Kahn, Hy. 10's. 277
Albee, Hy. S. M. 191
Alcester, Hy. 7's. 256
Alexander, Hy. C. M. 109
Alfreton, Hy. L. M. 31
Altenburg, Hy. Ch. S. M. 194
All saints, Hy. L. M. 53
Amherst, Hy. or An. H. M. 241
American Chant, L. M. 67
Amsterdam, H. or An. 7'-6' 287
Angels Hymn, Hy. L. M. 49
Antigua, Hy. L. M. 63
Archdale, Hy. C. M. 180
Arlington, Hy. C. M. 156
Armley, Hy. L. M. 36
Arne, Hy. 10's. 279
Arnstadt, Cho. L. M. 17
Arundel, Hy. C. M. 138
Ashaffenburg Chant, C. M. 174
Aspiration, Hy. 8'. 7'. & 4. 270
Atlantic, Hy. L. M. 51
Athol, Hy. S. M. 199
Aylesbury, Hy. S. M. 187
Babylon, Hy. L. M. 42
Bachfeld, Hy. L. M. 72
Bach Sebastian, Hy. H. M. 232
Bangor, Choral, C. M. 178
Baldwin Place, Hy. L. M. 86
Barby, Hy. C. M. 126
Bartram, Hy. 7's. 255
Bath, Hy. L. M. 22
Beacon Street, Hy. S. M. 201
Bedford, Choral, C. M. 146
Bedford Street, Hy. L. M. 79
Bedford Chapel, Cho. H. M. 243
Belknap Street, Ch. L. M. 78
Bermondsey, Hy. 6' & 4' 282
Bethesda, Choral, H. M. 239
Bethlehem, Hy. C. M. 140
Beethoven, Hy. 7's. 246
Blendon, Hy. L. M. 8
Blue Hill, Hy. L. M. 37
Blue Island, Hy. L. M. 37
Blue mountain, Hy. L. M. 56
Blue Town, Hy. 7's. 251
Boston, Hy. L. M. 88
Bowen, Hy. L. M. 9
Bowdoin square, Hy. C. M. 112
Bradford, Hy. C. M. 158
Braintree, Hy. C. M. 176
Brattle Street, Hy. C. M. 164
Bray, Hy. C. M. 133
Brecknock, Hy. L. M. 91
Brent, Hy. L. M. 89
Brentford, Hy. L. M. 25
Brewer, Hy. L. M. 64
Brigham, Hy. S. M. 203
Bristol, Hy. C. M. 140
Broad Street, Hy. 7's. 255
Brookfield, Hy. L. M. 49
Broomsgrove, Hy. C. M. 107
Buckingham, Ho. C. M. 149
Bulfinch Street, Hy. L. M. 73
Calvary, Hy. 8'. 7'. or 8'. 7'. 4'. 271
Calvin, Hy. L. M. 48
Cambridge, Hy. C. M. 142
Camden, Hy. L. M. 15
Canterbury, Choral. C. M. 130
Capitol, Hy. L. M. 90
Cathedral Chant, Ch. L. M. 32
Cenchrea Chant, Ch. L. M. 98
Clarendon. Hy. C. M. 136
Clapton, Hy. Ch. S. M. 204
Clapton, Hy. Ch. C. M. 117
Clifford, Hy. C. M. 139
Colchester, Hy. C. M. 166
Coleshill, Choral, C. M. 147
Columbia, Hy. L. M. 7
Communion, Ch. C. M. 102
Cornhill, Hy. Ch. S. M. 208
Costellow, Hy. L. M. 9
Creutznach, Hy. C. M. 151
Crowle, Hy. C. M. 99
Cumberland, Hy. L. M. 22
Cylon, Choral. L. P. M. 217
Charleston, Hy. L. M. 77
Chapman, Hy. L. M. 93
Chapel street, Hy. L. M. 66
Chester, Hy. L. M. 310
Chestnut Street, Hy. L. M. 66
China, Hy. C. M. 122
Chilton, Hy. C. P. M. 225
Cheshire, Hy. S. M. 196
Christmas, Hy. C. M. 153
Christmas Chant, S. M. 195
Chorister, Cho. L. M. 6l. 211
Churchyard, Hy. C. M. 110
Dalston, Hy. S. P. M. 226
Danville, Hy. Ch. C. M. 167
Dartmouth, Hy. S. M. 203
Darwell's, Hy. H. M. 233
Dedham, Hy. C. M. 107
Death Hymn, Cho. C. M. 131
Denton, Hy. L. M. 95
Deerfield, Hy. C. M. 106
Denmark, Hy. or An. L. M. 340
Devizes, Hy. C. M. 176
Dresden, Cho. L. M.-L. P. M. 75
Doomsday, Hy. 8'. 4'. or L. M. 346
Dover, Hy. Ch. S. M. 192
Duke Street, Hy. L. M. 10
Dunbar, Hy. S. M. 202
Durham, Hy. C. M. 105
Dunstan, Hy. L. M. 76
Dundee, Cho. C. M. 127
Dunkenfield, Hy. C. M. 104
Eagle street, Hy. H. M. 242
Eastburn, Hy. S. M. 204
Eaton, Hy. L. M. 6l. 214
Eckardsheim, Hy. L. M. 152
Effingham, Hy. L. M. 39
Elgin, Cho. C. M. 144
Ellenthorpe, Hy. L. M. 20
Emmaus, Hy. C. M. 111
Enoch, Cho. C. M. 116
Epaphras, Hy. S. M. 184
Episcopal Chant, S. M. 209
Eternity, Hy. C. M. 182
Evening Hymn, Hy. L. M. 38-91
Falmouth, Hy. 7's. 244
Fast day, Hy. C. M. 135
Fairfax, Cho. 7's. 254
Fairfield, Hy. S. M. 189
Farringdon, Hy. C. M. 114
Firmament, Hy. L. M. 80
Fountain, Hy. L. M. 61
Florida, Hy. L. M. 97
Franklin, Hy. C. M. 168
Franklin place, Hy. C. M. 181
Front street, Ch. S. M. 209
Froome, Hy. S. M. 194
Funeral Hymn, Cho. C. M. 119
Funeral Thought, Ch. C. M. 172
Gethsemane, Hy. 7'. 8l. 7'. 6l. 354
German Hymn, Hy. L. M. 86
German Chant, Ch. L. M. 60
Gilmore, Hy. L. M. 18
Gloucester, Hy. L. M. 6l. 210
Goshen, Hy. 8's. 263
Grand father, Hy. C. M. 134
Graefenau, Hy. C. M. 141
Greenfield, Hy. Ch. S. M. 192
Great St. Paul's, Hy. L. P. M. 220
Great Milton, Hy. C. M. 177
Gregorian Hymn, Cho. S. M. 193
Green Street, H. Ch. S. P. M. 228
Green valley, Hy. 7's. 250
Greenville, Hy. 8'. 7'. -8'. 7'. 4. 248
Haddam, Hy. H. M. 237
Haydn, Hy. L. M. 99
Hamburg, Hy. 7's. 245
Hampton, Hy. 7'. or 7'. 6l. 247
Hamster, Ch. L. M. 11
Hansen, Hy. 10's. 278
Hancock Street, Hy. S. M. 206
Hanover Street, Hy. S. M. 201
Havanna, Hy. C. M. 102
Havre, Hy. S. M. 183
Heidelberg, Hy. L. M. 31
Helmsley, Hy. 8'.-7'.-4. 269
Hillsboro, Hy. Ch. S. M. 205
Hinton, Hy. 11's. 280
Hour-glass, Hy. C. M. 168
Hopkins, Hy. S. M. 208
Hosanna, Hy. C. M. 145
Hotham, Hy. 7's. 257
Hummel, Hy. C. M. 153
Hussittan Chant, C. M. 137
Jewett, Hy. 7's. or 8's. 7's. 263
Inverness, Hy. C. M. 187
Invitation, Hy. C. M. 165
Irish, Hy. C. M. 122
Islington, Hy. L. M. 47
Italian Hymn, Hy. 6'. 4'. 284
Italy, Hy. L. M. 26
Jordan, Hy. C. M. 155
Kendall, Hy. C. M. 161
Kew, Hy. C. P. M. 222
Kilby Street, Hy. 11's. 283
King, Choral. C. M. 147
Kingston, Hy. 8's. 7's. 262
Kroywen, Hy. C. M. 149
Landaff, Hy. 10's. 11's. 276
Landsberg, Hy. C. M. 174
Langhein, Ch. L. M. 90
Lanesboro, Hy. C. M. 124
Leeds, Hy. L. M. 42
Leyden, Hy. L. M. 45
Lebanon Chant, C. M. 172
Lenox, Hy. L. M. 98
Leuthard's Chant, 7's. 258
Linton, Hy. L. M. 58
Lisbon, Hy. S. M. 186
Little Marlborough, Hy. S. M. 191
Liverpool, Hy. C. M. 137
London, Choral. C. M. 162
Lovett's Hymn, Hy. L. M. 69
Lowell, Hy. 8's. 7's. 265
Lutzern, Cho. C. M. 123
Luton, Hy. L. M. 19
Luther's Choral, L. M. 78
Luther's Chant, L. M. 83
Maclay, Hy. or An. 7'. 6'. 285
Majesty, Hy. or An. C. M. 333
Manchester, Hy. C. M. 154
Marlow, Chant. C. M. 118
Martin's Lane, Hy. L. P. M. 216
Mayhew, Hy. L. P. M. 221
Mear, Hy. or Cho. C. M. 150
Medfield, Hy. L. M. 55
Medway, Hy. L. M. 100

Mehul, Hy. or An. 8 & 7'. 266
Melanchthon, Hy. L. M. 48
Melody, Hy. C. M. 117
Mentor, Hy. C. M. 120
Mentz, Choral. C. M. 169
Meeting Chant, L. M. 32
Meriden, Hy. C. M. 179
Middlebury, Hy. L. M. 35
Miletus, Chant, C. M. 163
Missionary Hymn, H. 8'-7' 264
Missionary Chant, Ch. L. M. 57
Mississippi, Hy. 7's. 260
Molsdorf, Hy. L. M. 40
Monmouth, Choral, L. M. 16
Montague, H. 10' or 10'-11'. 275
Mount Auburn, Hy. Sev. 259
Mount Calvary, Cho. 7' 6 l. 286
Mount Vernon, Hy. L. M. 57
Mount Ararat, Hy. L. M. 76
Mount Ephraim, H. S. M. 189
Moravian Chant, Ch. L. M. 73
Mornington, Hy. S. M. 190
Morden, Hy. L. P. M. 219
Morning Hymn, Hy. L. M. 25
Morning Prayer, Hy. C. M. 182
Munich, Choral, L. M. 75
Music, Hy. L. M. 14
Nahant, Hy. L. M. 96
Nantwich, Hy. L. M. 43
National Chant, No, 1-2. L. M. 28
New England Hymn, C. M. 108
Nazareth, Choral, L. M. 50
Mew Dartmouth, Ch. S. M. 195
New Bridgeport, Hy. 13
Newcourt, Hy. L. P. M. 218
New Conway, Hy. C. M. 125
New Hundred, Ch. L. M. 60
New Hampshire, H. 7'-8'-A. 338
New Jerusalem, H. or A. 12' 289
New Danvers, Hy. L. M. 52
New Hudson, Hy. C. N. 123
New Lynn, Hy. C. M. 126
New Litchfield, Hy. C. M. 116
New Marlow, Hy. C. M. 141
New Munch, Hy. L. M. 77
New Market, Hy. L. M. 24
New Medway H. or A. L. M. 30
New Patmos, Ch. C. M. 121
New Sterling, Ch. L. M. 41
New Sabbath, Hy. L. M. 13
New Ralston, Ch. L. M. 16
Newton, Hy. C. M. 143
New-Port, Hy. C. M. 163
New York, Hy. C. M. 154
Nottingham, Ch. C. M. 105
Norwalk, Hy. S. M. 188
Norwich, Hy. S. M. 199
Norfolk, Hy. L. M. 18
Norway, Choral, C. M. 161
Northfield, Hy. C. M. 158-159
North-Church, Hy. L. M. 85
Ohio, Hy. C. M. 170
Old Broomsgrove, H. C. M. 146
Olympus, Hy. L. M. 61
Old Chesnut, Anthem. 296
Old Fiftieth, Hy. 10's & 11's.
Old Groton, Choral, L. M. 47
Old hundred, Choral, L. M. 59
Old Jerauld, Hy. 8', & 7'. 250
Olmutz, Chant, S. M. 188
Old Lichfield, Hy. L. M. 46
Old Pilton, Hy. 7's. 245
Old South Church, Hy. L. M. 92
Otis, Hy. L. M. 94
Palmis, Hy. L. M. 89
Park Street Church, Hy. L. M. 82
Park Street, Hy. L. M. 21
Paris, Hy. L. M. 17
Pearl Street, H. or A. 5' & 6'. 348
Peckham, Hy. S. M. 205
Pelham, Hy. S. M. 197
Pentonville, Hy. Ch. S. M. 206
Pilgrim Chant, 7's. 254
Pilgrim, Choral, 7's. 256
Pilton, Hy. 7's. 253
Pilton, Old, Hy. 7's. 245
Peterborough, Hy. C. M. 144
Pickering, ancient tune, CM. 134
Pickering, Hy. H. M. 231
Pilesgrove, Hy. L. M. 44
Piety, Hy. C. M. 175
Pious Hymn, Hy. C. M. 120
Pierpont, Hy. S. P. M. 229
Phebe, Hy. S. M. 185
Plymton, Hy. C. M. 167
Poland, Hy. C. M. 104
Portugal, Hy. L. M. 29
Portuguese Hymn, H. L. M. 68
Pomfret, Hy. L. M. 65
Praise, Hy. L. M. 64
Priscilla, Hy. L. M. 62
Psalm, 97th, Hy. L. M. 52
Punta Delgada, 8's. 267
Purcell, Hy. C. M. 135
Putney, Hy. L. M. 83
Querfurth, Hy. C. M. 151
Quito, Hy. L. M. 55
Rapture, Hy. C. P. M. 221
Redeeming Love, Hy. 7's. 252
Richmond, Hy. Chant, S. M. 193
Rickmansworth, L. M. 97
Rochester, Hy. C. M. 166
Rockingham, Hy. L. M. 70
Romaine, Hy. 7's, & 6's. 288
Rothwell, Hy. L. M. 31
Salem, Hy. C. M. 173
Salisbury, Hy. L. M. 351
Seaman's Song, L. M. 12
Seasons, Hy. L. M. 38
Sicilian Hymn, Hy. 7' or 8'. 253
Salvanus, Hy. L. M. 6 lines. 212
Silver Street, H. or A. S. M. 200
Shaftsbury, Hy. H. M. 236
Sharp, Hy. Sevens. 260
Shirland, Hy. L. M. 198
Shoel, Hy. L. M. 36
Smyrna, Hy. 8's, 7's, & 4. 272
Snowhill, Hy. S. M. 183
Stade, Hy. or An. C. M. 132
Stephens, Hy. C. M. 156
St. Ann's, Choral. C. M. 133
St. David's, Choral. C. M. 142
Stonefield, Hy. L. M. 8
St. George's, Hy. L. M. 71
St. Denis, 11's. 281
St. Jerome's, S. P. M. 227
St. Helen's, C. L. M.-L. P. M. 213
St. Jame's, Cho. C. M. 136
St. John's, Hy. C. M. 121
St. Mark's, Hy. C. M. 129
St. Martin's, Hy. C. M. 148
St. Michael's, Hy. 10' or 11'. 284
St. Matthew's, Hy. C. M. 128
St. Paul's, Hy. L. M. 51
St. Patrick's, Hy. L. M. 113
St. Peter's, Hy. L. M. 71
St. Phillips, Hy. H. M. 234
St. Thomas, Hy. S. M. 198
Spiter, Choral. C. M. 127
Stoddard, Hy. L. M. 41
Stone Chapel, Hy. L. M. 84
Southbury, Hy. H. M. 235
South Boston, Hy. L. M. or L. P. M. 34
Somerset Street, Hy. L. M. 63
Sullivan, Hy. L. M. 58
Summer Street, Hy. S. M. 207
Surry, Hy. L. M. 54
Sutton, Hy. S. M. 193
Swanwick, Hy. C. M. 109
Tamworth, Hy. 8' & 7' or 8' 7' & 4. 248
Telemann's Chant, 7's. 258
Temple Chant, Ch. L. M. 50
Temple Place, Hy. 7'-8'-7'. 259
Temple Song, Hy. L. M. 79
Thatcher, Hy. S. M. 190
Timsbury, Hy. L. M. 24
The City of David, Hy. L. M. 80
The holy City, Ch. L. M. 26
The Penitent, Hy. C. P. M 223
Tolland, Hy. C. M. 160
Tremont Street, Hy. L. M. 70
Trenton, Choral, L. M. 20
Trinity Church, L. M. 87
Trinity, Hy. C. M. 111
Triumph, Hy. H. M. 230
Truro, Hy. L. M. 19
Tunbridge, Hy. C. M. 347
Turin, Hy. 7's. 249
Utica, Hy. S. M. 185
Uxbridge, Hy. L. M. 14
Veni Creator, Hy. C. M. 103
Victory, Hy. C. M. 157
Virginia, Hy. C. M. 113
Virginia, Hy. L. M. 81
Walworth, Hy. 10' & 11'. 274
Wanworth, Hy. 8's. 267
Wantage, Hy. C. M. 112
Wallingsford, Hy. C. M. 129
Wareham, Hy. C. M. 171
Ward, Hy. L. M. 67
Warsaw, Hy. H. M. 240
Watchman, Hy. S. M. 186
Warwick, Hy. C. M. 162
Warrington, Hy. L. M. 44
Washington Street, Hy. 7'. 251
Washington, Hy. 8's & 7'. 261
Wells, Hy. L. M. 53
Westford, Hy. C. M. 115
Westborough, Hy. 8's, & 7's— 8's, 7's, & 4. 273
Westmoreland, Cho. C. M. 124
West Street, Choral. L. M. 69
Wessely, Hy. 7's. 246
Winchelsea, Hy. L. M. 11
Winchester, Hy. L. M. 31
Windham, Hy. Ch. L. M. 62
Windsor, Choral. C. M. 130
Winthrop, Hy. C. M. 181
Winter, Hy. C. M. 178
Wilderness, Hy. L. M. 95
Wittenberg, Hy. L. M. 72
Wise, Hy. C. M. 101
Withington, Hy. L. M. 39
Weymouth, Hy. H. M. 238
Worms, Cho. 7's, or 8' & 7'. 268
Yarmouth, Cho. L. M. 85
Yarmouth, Hy. S. M. 202
Ydolem, Hy. Ch. C. M. 169
York, Cho. C. M. 148
Zeuner, Hy. C. M. 131
Zion, Hy. L. M. 215
Zion's Chant, Ch. L. M. 23
Zion's Hymn, Hy. L. M. 23

INDEX OF THE HYMNS.

Above these heav'ns created sounds, C. M. - - 161
Almighty God thy piercing eye, C. M. - - 135
All ye on earth give praise, P. M. 6's. 8's. & 4's. - 349
All hail triumphant Lord, H. M. - - - 238
All power and grace to God belong, L. M. 7's.-6's. 14
All yesterday is gone! S. M. - - - - - 188
Along the banks where Babel's current flows, 10's. 277
Amung th' assemblies of the great, L. M. - - 72
Among the princes earthly gods, C. M. - - 143
Angels roll the rock away, 7's. or 7's. 6 lines. - 247
Angels roll the rock away, 7's. - - - - 260
And am I born to die? S. M. - - - - 191
And will the Judge descend? S. M. - - - 187
Arise! arise, with joy survey, L. M. - - 48 & 214
Arise ye people, and adore, C. M. - - - 168
At anchor laid remote from home, L. M. - 39--14
At morn, at noon, at night I 'll praise, C. M. - 126
Awake! awake! arise! H. M. - - - - 233
Awake my soul, in joyful lays, L. M. - - 79
Awake, my soul, stretch ev'ry nerve, C. M. - 153
Awake, my soul, to sound his praise, C. M. - 182
Awake, my tongue thy tribute bring, L. M. - - 44
Awake our drowsy souls, H. M. - - - 236
Awake, ye saints, to praise your King, C. M. - 152
Before the rosy dawn of day, C. M. - - - 352
Be earth with all her scenes withdrawn, L. M. - 9
Be thou, O God exalted high, L. M. - - 59--60
Before Jehovah's awful throne, L. M. - - 340
Before the heavens were spread abroad, L. M. - 26--60
Behold! the judge descends, 10's. & 11's. - - 274
Behold the lofty sky, S. M. - - - - - 193
Behold the morning sun, S. M. - - - - 198
Behold the throne of grace! S. M. - - - 192
Behold, the blind their sight receive! L. M. - - 67
Blest be thou O Lord of Israel, 7's. or 8's. & 7's. 253
Blest are the sons of peace, S. M. - - - 198
Blest morning, whose first op'ning rays, C. M. - 154
Blest is the man, whose tender care, L. M. - - 72
Blest is the man, who shuns the place, L. M. - 113
Bless O my soul, the living God, L. M. - - 91
Broad is the road that leads to death, L. M. - 62
Children of the heavenly King, 7's. - - - 256
Christ, the Lord, is risen to day, 7's. - - - 258
Come, all ye servants of the Lord, L. M. 6 lines. - 210
Come, dearest Lord, make no delay, L. M. 98
Come in thou blessed of the Lord, L. M. - - 62
Come thou fount of every blessing, 8's. & 7's. - 262
Come, happy souls, approach your God, C. M. 151--107
Come holy spirit, come, S. M. - - - - 199
Come holy Ghost, Creator come, C. M. - - 103
Come let us lift our joyful eyes, C. M. - - 125
Come hither, all ye weary souls, L. M. - - 346
Come let us join our cheerful songs, - 117--115
Come Lord, thy saving grace make known, L. M. 85
Come, O my soul in sacred lays, L. M. - - 51
Come, said Jesus' sacred voice, 7's. - - - 259
Come, saints and adore him, 11's. - - - 281
Come sound his praise abroad, S. M. - - 200--206
Come thou Almighty King, 6's. & 4's. - - - 284
Darkness and clouds of awful shade, L. M. - 52
Deep in our hearts, let us record, L. M. - - 83
Down from his lofty throne on high, L. M. - 78
Early my God, without delay, C. M. - - - 124
Eternal source of joys divine, C. M. - - - 102
Eternal source of ev'ry joy, L. M. - - - 66
Eternal spirit, we confess, L. M. - - - 89
Eternal wisdom, thee we praise, C. M. - - - 126
Father, how wide thy glory shines! C. M. - 142
Father, whate'er of earthly bliss, C. M. - - 152
Firm as the earth, thy gospel stands, C. M. - 108
Fools, in their hearts, believe and say, C. M. - 169
Fountain of blessing, ever blest, L. M. - - 61
Forever blessed be the Lord, C. M. - - - 129
For thee, O God, our constant praise, L. M. - 13
From deep distress, and troubled thoughts, L. M. 36
From Jesse's root behold a branch arise, 10's. - 278
Gently Lord, O gently lead us, 8's. 7's.-8's. 7's. 4. 248-272
Gird on thy sword victorious Prince, C. M. - - 161
Give thanks to God, invoke his name, C. M. - 143
Give to our God immortal praise, L. M. - - 64
Glorious things of thee are spoken, 7's. or 8's. & 7's. 268
Glory to God on high! 6's. & 4's. - - - 282
God in his earthly temple lays, L. M. - - 68
God of the seas thine awful voice, L. M. - - 8
God of my life, look gently down, C. M. - - 104
Go worship at Immanuel's feet, L. M. - - 81--30
Great God attend, while Zion sings, L. M. - - 55
Great God indulge my humble claim, L. M. - 41
Great God, how frail a thing is man! C. M. - 106
Great God to thee my ev'ning song, L. M. - - 42
Great God, the heav'ns well order'd frame, L. P. M. 218
Great God, whose universal sway, L. M. - - 31
Great God, we sing thy mighty hand, L. M. - 83
Great heir of David's throne, S. M. - - - 187
Great is the Lord, exalted high, L. M. - - - 66
Great source of life, our souls confess, L. M. - 51
Great Shepherd of thine Israel, L. M. - - - 85
Great God our voice to thee we raise, C. P. M. - 225
Guide me O thou great Jehovah, 8'.--7'. or 8'. 7'. 4'. 248
Had I the tongues of Greeks and Jews, L. M. - 92
Hallelujah holy strain, 7's. - - - - - 255
Haste, O sinner, now be wise, 7's. - - - 255
Hark! that shout of rapturous joy, 7's. - - 258
Happy is he that fears the Lord, C. M. - - 175
Hark! the notes of angels singing, 8's. & 7's. - 261
Hark! the songs of jubilee, 7's. - - - 244
Hark! hark! the gospel trumpet sounds, 8's. & 4's. 346
Hark from the tombs a doleful sound, C. M. 178-172-110
Hark! the voice of love and mercy, 8'.--7'. or 8'. 7'.-4. 271
Hark! how the choral song of heav'n, L. M. - - 21
Hark! 'tis our heav'nly leaders voice, C. M. - 105
Hark! what mean those holy voices, 8's. & 7's. - 338
He reigns the Lord, the Saviour reigns, L.M.--L.P.M. 34
He lives—the great Redeemer lives! L. M. - - 33
He that hath made his refuge God, L. M. - - 93
Hear gracious God, my humble prayer, C. M. - 151
Hear gracious God my humble moan, C. M. - 135
Here at thy table, Lord we meet, C. M. - - 102
High on a hill of dazzling light, L. M - - 92
Hence from my soul, sad thoughts be gone, C. M. 114
Heaven has confirmed the dread decree, C. M. - 146
Heavenly goodness vast and free! 8's. 7's. & 4's. 270
High in the heav'ns, eternal God, L. M. - - 63
High in yonder realms of light, 7's. - - - 260
Hosanna to our conquering King, C. M. - - 145
How large the promise, how divine, C. M. - 171
How long, O Lord, shall I complain, L. M. - - 49
How pleas'd was I to hear, S. M. - - 205
How blest the sacred tie that binds, L. M. 37

How beauteous are their feet, S. M - - - 184
How great, how terrible that God, L. M. - - 77
How large the promise! how divine, C. M. - - 150
How oft have sin and satan strove, L. M. - - 56
How helpless guilty nature lies, C. M. - - - 148
How precious is the book divine, C. M - - 121
How pleas'd and blest was I, S. P. M. - - - 228
How pleasant—how divinely fair, L. M - - 63--8
How shall I praise th' eternal God, C. M. - - 136
How shall the sons of men appear, L. M - - 13
How shall the young secure their hearts, C. M - 133
How lovely, how divinely sweet, L. M. - - 39
How sad our state by nature is! C. M - - - 149
How soon, O Lord, will life decay! L. M - - 11
How sweet the name of Jesus sound, C. M. - - 134
How vain is all beneath the skies! L. M. - - 16
How wond'rous great, how glorious bright, C. M 150
I'll praise my maker with my breath, L. M. 216--213
I will extol thee, Lord, on high, L. M. - - 32
I know that my Redeemer lives, C. M. - - 158
I sing the mighty power of God, C. M. - 160
I'm not ashamed to own my Lord, C. M - 124--147
Incumbent on the bending sky, L. M. - - 11
In deep distress, I oft have cried, L. M. 6 lines, - 211
Indulgent Lord, thy goodness reigns, L. M. - 36
In God's own house pronounce his praise, C. M. 157--165
In thee, great God, with songs of praise, C. M - 120
In vain we lavish out our lives, C. M - - 119
Jehovah reigns, his throne is high, L. M. - 45--24
Jesus, and shall it ever be, L. M. - - - 37
Jesus is gone up on high, 7's. 6 or 8 lines. - - 354
Jesus Lord we look to thee, 7's. - - - 251
Jesus mighty King of Zion, 7's.-8's. & 7's. - - 259
Jesus, we hang up on the word, L. P. M. - - 219
Jesus demands the voice of joy, L. M - - 23--86
Jesus refuge of my soul, 7's - - - - 257
Jesus shall reign where'er the sun, L. M. - - 76
Jesus Saviour of my soul, 7's 6 lines - - 354
Join all the glorious names, H. M - - 240--242
Just are thy ways, and true thy word, L. M - 44
Let children hear the mighty deeds, C. M. - - 111
Let ev'ry creature rise and bring, L. M - - 46
Let all the earth their voices raise, L. P. M. - - 220
Let all the lands, with shouts of joy, C. M. 141--118
Let all the just to God with joy, C. M. - - 174
Let diff'ring nations join, S. M - - - 189
Let every creature join, H. M. - - - - 234
Let heathens to their idols haste, C. M. - 169
Let every mortal ear attend, C. M - - - 181
Let saints all rejoice, and exult in their King, 11's. 283
Let the high heavens your songs invite, L. M. - 82
Lord I will bless thee all my days, L. M - - 18
Lord of life, all praise excelling, 8's. & 7's - 265
Lord of the worlds above, H. M. - - - 239
Lord in the temples of thy grace, L. M. - - 90
Lord thou hast known my inmost mind, L. M - 351
Lord thou hast called thy grace to mind, L. M - 32
Lord what is man, poor feeble man, C. M 127--129--172
Lord what our ears have heard, S. M 203--192
Lord when thou didst ascend on high, L. M. 10--55
Lord we adore thy vast designs, L. M. - - - 89
Lord we come before thee now, 7's - - - 254
Lord who among the sons of men, C. M - - 112
Love is the golden chain that binds, C. M - 127
Lo! he cometh—countless trumpets, 8'.-7' -8'.-7' -1. 273
Lo! what a glorious corner stone, C. M - - 132
Lo! what an entertaining sight, C. M. - - 166
Lo! he comes with clouds descending, 8's. 7's. & 4's. 203
Life is the time to serve the Lord, L. M. - - 53
Loud swell the pealing organ's notes, L. M - 20
My gracious Redeemer I love, 8's. - - - 267
My dear Redeemer and my God, L. M. - - 73
My God, how endless is thy love! L. M. - - 97
My God, my King, thy various praise, L. M - 88
My God accept my early vows, L. M - - - 77
My God in whom are all the springs, L. M. - 16
My God permit me not to be, L. M. - - - 100
My gracious God, how plain, S. M. - - - 190
My Saviour my almighty friend, C. M. - - 146
My son, know thou the Lord, S. M. - - - 208
My soul repent his praise, S. M. - - - - 197
My soul inspir'd with sacred love, L. M. - - 22
My soul with joy attend, S. M. - - - - 208
My soul thy great Creator praise, L. M. - - 186
No change of time shall ever shock, L. M - - 58
Not to our names, thou only just and true, 10's. 279
Not to our names, thou only just and true, 10's.-11's. 275
No more my God, I boast no more, L. M. - - 54
Now begin the heav'nly theme, 7's. - - - 252
Now in the heat of youthful blood, L. M. - - 49
Now let our drooping hearts revive, C. M. - 167
Now living waters flow, S. M. - - - - 186
Now shall my inward joys arise, C. M. - - 122
Now the shades of night are gone, 7's. - - 256
Now to the Lamb that once was slain, C. M. - 109
Now to the Lord a noble song, L. M. - - 19--32
Of justice and of grace I sing, C. M. - 109
Oh! all ye people shout and sing, L. M. - - 43
Oh could I speak the matchless worth, C. P. M. 224
Oh praise the Lord in that blest place, L. M. - 12
Oh praise ye the Lord, prepare &c. 10's & 11's. 284
Oh praise the Lord with one consent, C. M. - 162--117
O all ye lands in God rejoice, C. M. - - - 118
O for a shout of sacred joy, C. M. - 174--123
O bless the Lord my soul, S. M. - - - - 183
Oh let me gracious Lord extend, L. M. - - 22
Oh! that the Lord would guide my ways, C. M. - 178
Once more my soul the rising day, C. M. - - 144
O come, loud Anthems let us sing, L. M. - - 41
O Lord how great thy favor, 7's. & 6's. - - 288
O Lord how infinite thy love, C. M. - - - 166
O happy day, that fix'd my choice, L. M. - - 15
O thou to whose all searching sight, L. M. - - 52
O thou that hear'st when sinners cry, L. M. - 78
O Lord! in whom are all the springs, L. M. - - 65
O Lord! our heavenly King, S. M. - - - 200
O Zion, tune thy voice, H. M. - - - - 232
O render thanks and bless the Lord, C. M. - 107
Oh where shall rest be found, S. M - - - 185
On God the race of man depends, L. M. - - 70
Once more before we part, S. M. - - - - 194
Pleasing spring again is here! 7's. - - - 250
Praise the Lord! ye heav'ns adore him, 8's. & 7's. 266
Praise to God immortal praise, 7's. - 253--245--247
Praise the Lord who reigns above, 7's. & 6's. - 285
Praise ye the Lord, exalt his name, L. M. - - 28
Praise ye the Lord—my heart shall join, L. M. - 35
Praise ye the Lord, 'tis good to raise, L. M. - 17
Preserve me Lord, in time of need L. M. - 57
Raise your triumphant songs, S. M. - - 207
Remember Lord, our mortal state, L. M - 17
Rejoice in Jesus birth, S. M. - - - - 195
Rejoice! the Lord is King! H. M - - - 230--235
Repentant sorrow fills my heart, L. M - - - 90
Retire, O sleep, from ev'ry eye, L. M - - 71
Return, O God of love, return, C. M. - - - 120
Return my soul and sweetly rest, L. M. - - 50
Rise my soul, stretch out thy wings, 7's. & 6's. - 287
Salvation! oh, the joyful sound, C. M - - 168
Save me, O God, from waves that roll, L. M. - 10
See what a living stone, S. M. - - - - 196
Sleep downy sleep, come close my eyes, L. M. - 38
Sing to the Lord most high, S. M. - - 205--196
Sing to the Lord ye distant lands, C. M. - 123--121

Sing to the Lord a new made song, L. P. M. - 221
Sing to the Lord a new made song, L. M. 8 lines. 328
Shall this vile race of flesh and blood, L. M. - 70
Shine mighty God, on Zion shine, C. M. - - 162
Show pity Lord! O Lord forgive! L. M. - 42--73
Some seraph lend your heav'nly tongue, C. M. - 105
So let our lips and lives express, L. M. - - 50--91
Son of God, thy blessing grant, 7's. - - 246--249
Stand up my soul, shake off thy fears, L. M. - 20--79
Soon shall the glorious morning dawn, C. M. - 109
Sov'reign Ruler, Lord of all, 7's. - - - 245
Stoop down my thoughts that used to rise, C. M. - 131
Sweet is the scene when christians die, L. M. - 28
Sweet the time, exceeding sweet, 7's. - - - 246
Time! time! how few thy value weigh! L. M. - 86
Thee will I love, O Lord, my strength, L. M. - 84
The God of glory sends his summons forth,
The flowery spring, at God's command, L. M. - 69
The fountain of Christ, 5's. & 6's. - - - 348
The heavens declare thy glory Lord, L. M. - - 80
The joyful morn, my God, is come, C. P. M. - 222
The Lamb shall lead his heavenly flock, C. M. - 163
The Lord is good the heavenly king, C. M. - 156
The swift declining day, S. M. - - - - 199
The Lord is our shepherd, our guardian &c. 11's. 289
The Lord is come—the heav'ns proclaim, L. M. - 87
The time is short! sinners beware, C. M. - 156--128
The love of the spirit I sing, 8's. - - - 267
The hill of Zion yields, S. M. - - - - 350
That awful day will surely come, C. M. - 130--147
The earth, O Lord is ever thine, L. M. - - 25
The praise of Zion waits for thee, L. M. - - 58
The Lord proclaims his pow'r aloud, L. M. - - 64
The heavens his righteousness declare, C. M. - 148
The Lord my pasture shall prepare, L. P. M. - 215
This is the day the Lord hath made, C. M. - 133
The Lord descended from above, C. M. - - 333
The Lord the sovereign King, S. M. - - 191
The voice of free grace cries escape &c. 12's. - 289
This life's a dream, an empty show, L. M. - - 47
Thee will I love, O Lord, my strength, L. M. - 84
Thee we adore, eternal name, C. M - - - 104
There is a land of pure delight, C. M. - - 155
There is a land of living joy, C. M. - - - 154
There is a stream whose gentle flow, L. M. - 67
There is a God that reigns above, L. M. - - 53
Thou art my porti O my God, C. M. - - 177
Thou blest Redeer, dying Lamb! C. M. - - 137
To celebrate thy ise, O Lord, C. M. - - 142
To God in whom rust, S. M. - - - - 204--190
To God I cried w mournful voice, C. M. - 158
To God the greate ever blest, L. M. - - 71
To God the migh Lord, H. M. - - - 234
To bless thy chos race, S. M. - - - - 206
To thee O Lord, raise my cries, L. M. - - 18
To thy temple repair, 7's - - - - 254
To praise the ev bounteous King, C. M. - - 181
To Zion's hill I t my eyes, C. M. - - - 139
Thrice happy m! who fears the Lord, L. M. - 94
'Twas by an or from the Lord, L. M. - - 26
'Twas on that ck that dismal night, L. M. - 75
'Twas in the wlies of the night, C. M. - - 112
Thy goodness rd doth crown the year, L. M. 38
Thy goodness rd, our souls confess, C. M. - 163
Thy mercies Id, shall be my song, L. M. - 24
Thy name almhty Lord, S. M. - - - - 204
Thy word the ging winds control, C. M. - 113
Upheld by thcommands, S. P. M. - - - 227
Up to the fielwhere angels lie, L. M. - - 9
Vain are the pes the sons of men, C. M. - - 149
Wake O my ul and hail the morn, L. M. - 80
What glory ds the sacred page, C. M. - - 116
What shall ender to my God, C. M. - - 136
We come wi joyful song, S. M. - - - 194
We sinnersear the Lord, S. M. - - - 183
Welcome sset day of rest, S. M. - - - 186
We lift ourearts to thee, S. M. - - - 188
When I sucey the wond'rous cross, L. M. - 39--40
When the nter's tempest lowers, 8's. & 7's. - 250
When I wi pleasing wonder stand, C. M. - - 137
When Godeveal'd his gracious name, C. M. - 180
When risir floods my soul o'erflow, L. M. - - 75
When withmy mind devoutly press'd, C. P. M. 223
When risig from the bed of death, C. M. - - 144
When ovwhelmed with grief, S. M. - - - 193
While myRedeemer's near, S. M. - - - 195
Where sll we go to seek and find, L. M. - - 69
While shoherds watch'd their flocks by night, C. M. 140
When th morning paints the skies, 7's. - - 251
Will yolet him die in vain? 7's. 6 lines. - - 286
With almy pow'rs of heart and tongue, L. M. - 19
When trouble fills my soul with grief, C. M. - 119
When all thy mercies O my God, L. M. - - 100
Where beauty clothes the fertile vale, C. M. - 101
When we our wearied limbs to rest, L. M. - - 28
Who is this fair one in distress, L. M. - - 95
With deepest rev'rence of the mind, C. M. - - 130
With restless agitation tost, C M. - - - 347
With songs and honors sounding loud, C. M. - 128
Why do we mourn departing friends? C. M. 122--134
Why droops my soul with guilt opprest! L. M. 98
Ye angels who stand round the throne, - - - 263
Ye christian heroes, go proclaim, L. M. - - 57
Ye boundless realms of joy, H. M. - - - 241
Ye earthly vanities depart, C. M. - - - 116
Ye mighty rulers of the land, L. M - - - 48
Ye nations round the earth rejoice, L. M. - - 7--61
Ye saints and servants of the Lord, L. M. 6 lines. 212
Ye sons of men a feeble race, C. M. - - - 131
Ye that delight to serve the Lord, L. P. M. - - 217
Ye trembling captives hear, S. M. - - - 185
Yes! the Redeemer rose, H M. - - - - 243
Your harps ye trembling saints, S. M. - - 189
Yes we trust the day is breaking, 8's & 7's. - 264

Anthems and Hymns.

Long Pieces.

Before Jehovah's awful throne, 340
Blessed is he that considereth the poor, An. 292
Daughter of Zion, Anthem, 322
Go forth, ye herald's in my name, Anthem, 330
Holy, holy, holy Lord God, Anthem, 290
I heard a voice from heaven, Motetto, 304
Our father who art in heaven, Choral, 356
Our Lord is risen from the dead, Hymn, 296
Time is winging us away, Hymn. 319
Shout the glad tidings, Anthem. 335
The Lord will comfort Zion, Anthem, 327
Wake! friends of your kind. Hymn, 310

Sentences, Hymns, & Anthems:

SHORT PIECES,

WHICH MAY BE USED AS SELECT PIECES.

Remark. In regard to several Hymns, some strains or second Stanzas may be repeated.

Before the rosy dawn of day, Hymn, 352
Come ye disconsolate, Sentence, 307
Come, saints and adore him, Hymn, 281
Come, sound his praise abroad, Hymn, 200
From Greenland's icy mountains, 311
From Jesse's root behold a branch arise, Hymn, 278
Glory to God on high, Hymn, 282
Go, worship at Emmanuel's feet, Hymn, 30
Hark! how the watchmen cry, Sentence, 345
Hark! the notes of angel's singing, Hymn, 261
Hark! the songs of Jubilee, Hymn, 244
Let all the earth their voices raise, Hymn, 220
Let every creature join, Hymn, 231
Lo! he cometh, countless trumpets, Hymn, 273
Lo! what a glorious corner stone, Hymn, 132
Lord dismiss us with thy blessing, Sentence, 308
Lord of life, all praise excelling, Hymn, 265
Old Chester, - - - (By Billings,) 310
O Zion, tune thy voice, Hymn, 232
Praise the Lord! ye heavens adore him, Hymn, 266
Praise the Lord who reigns above, Hymn, 285
Raise your triumphant songs, Hymn, 207
Rejoice, the Lord is King, Hymn, 235
Rise my soul, (New Amsterdam,) 315
Rise my soul, stretch out thy wings, Hymn, 287
Sing Hallelujah! praise the Lord, Hymn, 209
The festival Hallelujah, 316
The fountain of Christ, Sentence, 348
The Lord Jehovah reigns, Hymn, 229
The Lord is great! Hymn, 353
The grace of our Lord, Sentence, 303
The voice of free grace cries, Hymn, 289
The hill of Zion yields, Hymn, 350
Thou art my portion O my God, Hymn, 177
Watchman tell us of the night, 312
When God revealed his gracious name, Hymn, 180
While with ceaseless course &c. N. Year's Ode, 334
With restless agitation tost, Hymn, 347

L. M.

From page 7, as far as page 100.

C. M.

From page 100, as far as page 182.

S. M.

From page 183, as far as page 210.

L. M. 6 lines.

Commencing page 210.

L. P. M.

Commencing page 214 &c. and page 75.

C. P. M.

Commencing page 222.

S. P. M.

Commencing page 226.

H. M.

Commencing page 230.

Metre of 6's.

Page 314.

Metres of 7's.

Commencing page 244 &c. & 68, 334.

Metre of 7's, 8's & 6's.

Page 358.

Metre of 8's, 3's & 6's.

Page 283.

Metres of 8's & 7's.

Commencing page 261, &c. and pages 250, 253, 259, 268, 338.

Metres of 8's.

Pages 263, 267, 268.

Metres of 8's, 7's & 4's.

Commencing p. 269, &c. & p. 248, 308.

Metres of 10's.

Pages 277, 278, 275, 279.

Metres of 11's.

Pages 280, 281, 283.

Metres of 10's & 11's.

Pages 274, 275, 276, 283, 284.

Metres of 6's & 4's.

Pages 282, 284.

Metre of 5's & 6's.

Page 348.

Metres of 7's & 6's.

Pages 285, 287, 288, 311.

Metres, 7's, 6 lines.

Pages 286, 247, 354.

Metre of 12's.

Page 289.

Metre of 8's & 4's.

Page 346.

P. M.

Pages 309, 349, 353.